

THE MUSICAL TIMES

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SEPTEMBER 1, 1915.

THE OUTLOOK IN RUSSIA.

By MRS. ROSA NEWMARCH.

Having recently returned from a stay of two months in Russia, I can confidently affirm that so far the War has not visibly affected any of the established musical organizations there. The opera season and the schemes of the leading concert societies were carried on during the winter and spring as in former years, and when I came away, in spite of the foreshadowing of events which since then have doubtless cast a temporary gloom over the country, plans for the autumn season were already under discussion. Everywhere I observed a quiet determination to keep things going as usual, and in music, as in other matters, no panic-stricken policies were apparent in Petrograd or Moscow. It was, of course, too early to get definite information about the repertory of the opera houses, or the schemes of the Russian Musical Society and the Russian Symphony Concerts, but I was told they would be as full and as interesting as ever. Possibly some classics such as Bach or Beethoven may find a place in the programmes, but I do not believe the Russian public would tolerate anything more recent in the way of German music. In all shops and public places, as well as in the corridors of the hotels, there are conspicuous printed notices forbidding the use of the German language, and anyone speaking it in the streets and tramcars would run a serious risk of being set upon by the crowd. The Russians are not brutal in warfare, but their wounded are more numerous and more in evidence than with us, and serve as perpetual reminders to their brothers and sisters that to tolerate the enemy in their midst would be an insult to those who have suffered in defence of home and country.

The most striking and profoundly touching music to be heard in Russia at the present moment is the music of the soldiers. I hardly ever heard a military band during my visit, but scarcely an hour went by without a regiment or a company passing under one's window singing their strangely sad and solemn songs, many of them so redolent of ecclesiastical tradition that one expected to see a procession of monks rather than a parade of warriors. Generally speaking, the Russian soldiers march much slower than our men, and to strains which Tommy Atkins would certainly scorn as 'tunes the old cow died of.' This may account for my failure to recognize a familiar melody played in our honour at a restaurant in Moscow—'Tipperary' *Largo e molto lamentoso*. But there are exceptions, and occasionally one hears the soft tramp of hundreds

of pliant top-boots upon the cobble-stones accompanied by a really rousing and jovial tune. It is best, perhaps, not to inquire too closely into the words of such songs; judging from the ear-to-ear grins on the bronzed faces as they pass by, they might be decidedly broad. The Russian soldiers are passionate music-lovers, like our own men, but one never heard of camp concerts being arranged for their amusement, because they much prefer to make their own music. In the barracks and hospitals an accordion—or *garmonika* as they call it—is a never-failing source of entertainment, and I met one man who declared to his nurse that the gift of a similar instrument more than compensated him for the loss of both legs.

Since the beginning of the War death has taken heavy toll from the Russian musical world, especially from the Moscow circles. First came the loss of A. M. Kerzin, who had done much to encourage a taste for good music among the masses; the next victim was the admirable artist Grjimaly, a Czech by descent, who had taught the violin at the Conservatoire since 1869, when he was first invited to Moscow by Nicholas Rubinstein as assistant to Laub. The premature death of Scriabin followed in April, and Moscow had hardly recovered from this painful shock when the familiar and respected figure of Serge Taneiev was taken from the scene. Taneiev died on June 19 (N.S.), at his country cottage at Dioutkov, near Zvenigorod, in his fifty-ninth year. Russians know how to honour their dead, and no one who was present at Taneiev's burial service will easily forget the impressive nature of the scene. Although the Conservatoire was closed, and many of the professors had already left for their holidays, all who were within a long day's journey of Moscow gathered in the little parish church of St. John the Baptist, in the Arbatskaya quarter, which could hardly contain the crowd who came to pay their last respects to the Director of the Conservatoire. Those who could not find standing-room around the bier, which was completely hidden under a huge pyramid of palm-wreaths and flowers, waited patiently in the courtyard of the church, with the sun beating fiercely upon them, until the long musical service was over. The music—Tchaikovsky's Liturgy of St. John Chrysostom—although perhaps a little sentimental for our taste, was exquisitely sung by the Archangelsky Choir, and the whole congregation was visibly moved. At the end of the Liturgy, the flowers were placed in the open hearse, but friendly hands bore the coffin itself to the composer's house, about a quarter of a mile away, where another short farewell service was held. The mourners followed on foot, a long procession: most of them having in mind a still longer and sadder cortège which a few weeks previously had escorted Scriabin to the grave: sadder, because Taneiev, though not an old man, had apparently said his say; whereas Scriabin died with his most arresting message still upon his lips, at a moment when his spiritual enthusiasm and lofty optimism were most precious to his country. Consequently by far the most touching figure

among the crowd who walked behind Taneiev's coffin was Scriabin's widow, looking very young, slight and pathetic, in her deep mourning, yet courageously carrying out a trying duty to the memory of the 'Aristides of music,' as someone felicitously named the late Director of the Conservatoire. Every step of the way must have recalled to her the grievous pilgrimage made a short while before, when he who was now borne before us had walked by her side, sharing in the universal regret for a loss that left not only her life, but the life of the whole world the poorer.

But I must not give the impression that all Russia is echoing to requiems. There is still a happy and serene life going on in town and country. Happy, because all are now occupied with some definite duty to their native land, from the rich who have turned their houses into hospitals, down to the poorest *moujik* radiant with the consciousness of having banished the drink-demon for ever; serene, because whatever fate may take away from the Russians they cannot be deprived of their clear vision of a divine ordinance moving behind the fierce ordeal of present suffering and unremitting self-sacrifice.

In the country, far behind the line of battle, so far that the idea of strife and carnage receded from one there like an ugly dream forgotten by midday, Russia was looking her very best. The hayfields were just ripe for the scythe; the forests dozed peacefully in the midsummer heat, drowsy with the heaviness of their own fragrance; the promise of an abundant harvest stood, faintly yellowing, in the ample sunshine, while every corner of waste ground was gay with wild flowers, our own familiar blossoms—scabious, ragged-robin, forget-me-not, and cornflower—but taller, more luxuriant and more intense in colour, thanks to a sun that watched over them half through the night as well as in the day. Here, far from the sight of the wounded—who are as seven to one in this country—out of sound of soldiers marching and the shrill cries of the newspaper boys, my lot was cast for a time among a merry party of young people, particularly jubilant because 'Papa' was taking a long-promised month's holiday in their midst, a rare occurrence in the strenuous life of Feodor Ivanovich Shaliapin. On his picturesque property in the district of Yaroslav, the great singer-actor reverts to type and seems at one with the people from whom he originally sprang. It would be difficult to imagine a jollier holiday life than that led by the young Shaliapins, five in number, their tutor, their governesses and their guests, from June till September, in the large log-house with its spacious verandahs, standing in a clearing among the forests with a charming vista of a crystal-clear river winding through flowery meads that slope up gradually to a further stretch of dark and wild woodlands.

Let me say once and for all that Shaliapin in the rôle of *père-de-famille* is just as convincing as in every other part. At Itlar all the occupants live the life that suits them best, including the master of the house. During the morning, while the

children are at work, the guests are free to wander in the woods, or write in their own rooms. Shaliapin himself rarely appears in the morning, the habit of late hours clings to him, and he often only begins to sleep when everybody else is starting their day. But occasionally one may hear a sudden greeting from the upper balcony outside his rooms, and look up to see him reading the paper (which comes by post and is a day old) in a deck-chair, attended by two bulldogs Boulka and Kharlash, the really spoilt children of the house. As there are also three St. Bernards of doubtful pedigree upon the premises, as well as the black French and the white English bulldog, the adjustment of their respective claims to attention requires nearly as much tact as the satisfaction of the five Balkan States. Madame Shaliapin, Italian by birth and sympathy, presided over the mid-day dinner. The afternoons were spent in alternately drowsing and combating a cloud of bloodthirsty mosquitoes, the plague of Great Russia. Before tea came the daily plunge in the river for the younger members of the party—Shaliapin, who is a good swimmer, sometimes went with his boys—and after tea riding or fishing. Supper was a lively meal, for our host was always present then, and has a pretty art of mimicking and teasing in a way that hurts nobody's feelings, while the children have all inherited more or less of their father's histrionic gift, and have a ready flow of repartee, so that a merry babel of tongues and ringing peals of laughter went echoing across the river to rival the mocking wood-demons in the distant forest glades.

After supper, in the cool, light evenings, we generally took long walks through these same enchanted forest-ways. The property is extensive, so that one may walk some miles through the Shaliapin forests without trespassing on other people's land. In the middle of the estate is a big peat-swamp known to be haunted by wolves. Only last winter they badly mauled one of the St. Bernards who had been imprudent enough to go out exploring on his own account. An organized hunt disposed of a good many, but the peasants say that some still remain. Of course in summertime there is not much risk of being attacked by wolves, but as we walked at night through the dark, endless aisles of fir-trees, with a thick undergrowth rising on either side, we always wondered what presence, natural or supernatural, might be lurking a few yards ahead. The striking of lucifer matches is said to be an infallible way of scaring wolves, and no doubt it would have the same effect upon the *lyeshi* or wood-spirits that lurk in the mysterious heart of the forests; but as no one ever remembered to bring a box of matches on these nocturnal rambles, we exorcised all evil presences by our lusty singing of folk-songs, of which the Shaliapin family seemed to carry a vast store in their memories.

Serious musical discussion was tacitly avoided during this holiday, but now and then my host and I relapsed into 'shop.' This year Shaliapin celebrates the twenty-first anniversary of his appearance at the Imperial Opera, and he was

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turning over in his mind a great philanthropical scheme by which to mark the occasion. Just before I left Ilar he was expecting to have his short rest broken by a conference with the executive of the Imperial Opera to talk over future plans. I shall not be betraying a confidence if I say that he had been approached with the suggestion of studying the title-rôle in Verdi's 'Falstaff,' and making it his new part in the coming season. The thought of a Shakespearean rôle always rouses him to enthusiasm. Already one seems to visualize him as the Fat Knight.

Although I have spoken of the cheerful side of Russian life as exemplified in the Shaliapin family, it must not, therefore, be supposed that they are indifferent to the struggles and sufferings of their fellow-countrymen. Earlier in the year Shaliapin sang in Warsaw for the benefit of the ruined and homeless Poles, and at that time he also visited the Front. Since the commencement of the War he has maintained a hospital containing thirty beds, installed in the premises of the Catherine Club in Petrograd; while in their house at Moscow, Madame Shaliapin has opened wards to accommodate about fifteen men, for which all the linen and other appointments are the special care of herself and her daughters. She is in close touch with her invalids, and often receives grateful letters from men who have recovered and gone back to the fighting line. No one realises more keenly than Shaliapin the tragic side of the present struggle, upon which depends the spiritual and artistic freedom of the world.

One thing the War may be expected to do for Russian music: it will undoubtedly strengthen still further the conscious expression of the national spirit in this art. There will not, of course, be a return to the exclusive national outlook of Balakirev's school: an exclusiveness which had its uses at a time when German influence threatened to possess the whole world of music in Russia. That danger passed twenty years ago. New departures there must be, or the old national ideal would become a stagnant and unprofitable thing; but some recent unimportant movements, imitative of certain extreme and morbid tendencies in Western art, will certainly be swept away before the rolling fires of war, and in a year or two we shall probably find Russia developing a healthier and simpler musical art, with a strong religious motive power behind it (I use the word 'religious' in its widest sense). Scriabin was alive to this tendency, but he frames the thought in the language of his chosen philosophy: 'These upheavals [wars, catastrophes, &c.], in shaking the souls of men, open them to the reception of the ideas hidden behind the outward happenings. The circle is complete, and a stage of the journey is finished; something has been attained, the creative idea has made one more impression on matter. We are now living through just such a period of upheaval, and in my eyes it is an indication that once again an idea has matured and is eager to be incarnated.'

The good—beyond belief if one has not witnessed

it—irradiated by the temperance movement; the cheerful and conscious acceptance of discipline by the great mass of the people; the widespread tenderness and devotion shown to the wounded—the work is less organized perhaps than with us, but gives to everyone greater chances of personal service; the way in which all classes of society understand the real meaning of the War as a conflict between principle and no principle: all these things send one home from a visit to Russia more cheerful than downcast over her present tribulation. And if out of this spirit some good thing does not come for Art, then one is inclined to say: let Art go. But of course good will come, for a nation's soul is not built in water-tight compartments, and it is impossible to cleanse and ennoble a part of it without all the rest partaking in the process of regeneration.

BRAHMS AND WOLF AS LYRISTS.

BY ERNEST NEWMAN.

I.

In an admirable historical summary of German music in the volume entitled 'German Culture: the Contribution of the Germans to Knowledge, Literature, and Life,' Mr. Donald Francis Tovey, while admitting that Wolf was 'a song-writer of great genius,' remarks that 'Brahms's wider and more complete view of lyric singing is at present supposed to be too narrow to be compatible with justice to Wolf. This,' he continues, 'is but one more of the thousand matters in which journalism has shrouded music in fumes of literature.' It would be a pity, indeed, were it so; I can imagine no worse fate for music than to be shrouded in the fumes of literature,—unless it were to be choked by the dust of the class-room, or asphyxiated in the stuffy atmosphere of the conventicle. To anything and everything that Mr. Tovey may have to say upon music all English students will listen with respect; but I venture to think that in his attitude towards Wolf and Brahms he shows somewhat less than his usual fine sense of values. It was inevitable that Wolf's right to the title of the greatest of modern song writers should be disputed by the circle in each country that has made Brahms its modern idol. And it may be as well for me to say again here, as I have had to say before, that to criticise Brahms, to decline to be blind to the faults that are so obvious in his work, is not to be an anti-Brahmsian. If Brahms was not the towering giant his worshippers would have us believe, he was at all events of more than average stature. From the Brahmsians *pur sang* it is evidently hopeless to expect any rational criticism of their idol; and in nothing is their failure to see him as he is more apparent than in their treatment of him as a lyricist. In the present article I do not propose to discuss in detail Wolf's claims to greatness. The broad grounds on which I personally regard him as far beyond Brahms as a lyricist

are his wider psychological range, his greater originality, his greater emotional intensity, his superior rhythmical sense, his surer feeling for form, and his all-round superior workmanship. These may seem strange sayings to those who regard Brahms as a great rhythmist and an almost incomparable master of form. I believe them to be the victims in these matters of the shibboleths of the schools,—or, shall I say, the fumes of Brahmsian literature? It would be easy enough, did space for musical quotation permit, to show in detail that Brahms's sense of form in the lyric was relatively undeveloped. His contributions to rhythm, too, have been over-estimated. What passes for rhythmical variety in Brahms is often merely metrical mannerism; under this category come, for example, a great many of his mixtures of duple and triple rhythms. Stripped of these mere external trappings of variety, his rhythm will frequently be found to be just a respectable Teutonic sing-song.

I am playing here only the part of the devil's advocate. I should be the last to deny that Brahms has written some very beautiful songs. Let us accept that fact and proceed, for the benefit of the official Brahmsians, to pile up the debit side of the account,—a side they seem incapable of taking into consideration. And let us look first of all at this question of rhythm. The current view of Wolf taken by those who have not entered into his spirit is that he merely 'followed the words'; melodic and rhythmic beauty were cheerfully sacrificed to obtain correct 'declamation.' Could anything be more naïve? To people who can listen to him with the right kind of ears, Wolf is both melodically and rhythmically very satisfying; only his vocal rhythms are not the jog-trot, four-square rhythms of the ordinary song. A rhythm like that of Brahms's 'Erinnerung' is undeniably charming, but it is as primitive as the rhythm of 'Let dogs delight to bark and bite.' Rhythms of that simple order satisfy poets and musicians for longer or shorter periods: but the time comes when they and their hearers aspire after rhythms of greater variety and subtler articulation. This aspiration is clearly visible in contemporary English poetry. We want a poetic line to be rhythmically symmetrical, yet not too obviously symmetrical; we do not want the fundamental stresses and relaxations upon which its rhythm depends to stick out like scaffolding. We want the subtle consciousness of a rhythm without a too patent advertisement of it. We have come to think, that is, in longer and more flexible rhythms. In vocal music these rhythms have been comparatively late in coming into being,—largely owing to the fact that only the simplest rhythms were seizable by the old opera singers and opera audiences. In an aria like Bach's 'Erbarne dich,' in the Matthew Passion, there is a rhythmical articulation almost as subtle as anything of Wolf's; but just as poetry in England lapsed from the rich variety of the Shakespearean and Spenserian rhythms into the scissor-like click-

clack of the Popeian couplet, to achieve a fresh flexibility only in our own day, so Bach's variety of vocal rhythm, after being superseded by the square-toed sing-song of Italian opera, and the lyric that founded itself on folk-music, first came to life again only in Wagner. Even he was still too much under the influence of the single, self-complete poetic line, which accounts for the quite primitive rhythm of the early part of the 'Liebestod.' He gave rhythm, however, new wings; and with these wings it took its boldest flights in the songs of Wolf, whose vocal rhythms are generally more elastic and more subtly articulated than those of his great predecessor. If a man cannot perceive these rhythms in the Wolf songs, if to him the vocal line is merely accurate 'declamation' of the words, argument is useless. We must just leave him to his misery. We do not attempt to expound the colour values of a Velasquez to a blind man.

All this, of course, does not imply that the simpler rhythms are not beautiful in their own way, or that a complex rhythm is in itself necessarily beautiful. It simply means that at a given time music, in the brains of two or three great men, spontaneously sought and found new means of rhythmic utterance, and that a new delight lies for us in the perception of these new rhythms, without our becoming in the least insensitive to, or scornful of, the simpler rhythms of their predecessors. If that be so, it may be asked, Why should Brahms be blamed for adhering to a simple form of melodic line-structure that had already shown its value and its beauty in a thousand works of his predecessors? The answer is that many an error or imperfection may be forgiven to a 'primitif' that cannot be forgiven to the artist of a later day. We can look indulgently on Schubert's wholesale destruction of verbal values in the interests of a four-square melodic line, but we cannot extend the same indulgence to any one who came after Wagner. The best-known case of bad 'declamation' in Brahms is the first two lines of 'Wie bist du, meine Königin,' where he not only stresses the wrong words and syllables, but, by making his first melodic phrase end with 'Königin,' deludes the hearer into the belief that the verbal sense also ends there, whereas in reality the full verbal sense is only made apparent in the second line, 'durch sanfte Güte wonnevoll.' Let us look at the typical Brahmsian apology for these barbarisms. 'We seem obliged (*sic*) to admit,' says Mr. Fuller Maitland, 'that there is some truth in the charges of occasional faulty accentuation laid to the door of Brahms.' But 'hard indeed must be the heart, and dull the hearing, of any pedant who should resist the appeal of the lovely song on account of a momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe.' That surely begs the question. Probably no one yet has been able to 'resist the appeal' of 'Wie bist du, meine Königin' as a whole, however conscious he may be of the defects of the opening strains of it. The question is not as to whether the song as a whole is a good song, but whether, if Brahms had had a finer sense of what

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constitutes a good modern lyric, he would not have made a better song of it. When we come across such bad workmanship as this in Keats's 'Ode on a Grecian Urn':

Not to the sensual ear, but, more endeared,
Pipe to the spirit ditties of no tone,

we do not go to the length of saying the ode is not a great one in spite of a couple of bad lines, but that it might have been still greater had the poet been a little more sensitive to the poor intellectual quality and the mechanical, monotonous assonances of these two lines. It is not those who are dull of hearing, as Mr. Maitland would make out, who are irritated by these defects in a fine piece of work, but those whose ear is exceptionally acute, and therefore exceptionally resentful of a *façade* or a *bêtise*.

That Brahms has committed one or the other is virtually admitted by Mr. Maitland when he speaks of the 'momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe.' Precisely: elsewhere Brahms frequently shows a perception that the verbal sense and the rational accentuation of the words have claims that even the song writer cannot brush aside. Why then was he so disregarding of those claims in this case? Simply because here he was incapable of conceiving a theme that should be at once melodically beautiful and verbally just. The answer to the plea that only 'hardness of heart' can make us so intolerant of these melodic-verbal infelicities is that it is not a question of the heart at all, but of the ear and the intelligence, over the verdict of which the heart has no control. There was a time when most musicians were indifferent to what became of the verbal values in the musical setting of a poem, so long as the melody had a distinct charm of its own. That time has gone by—never to return. If a modern composer wishes to write simply beautiful self-sufficing melodies, he has his opportunity in instrumental music. If he chooses to wed his music to poetry, he must see to it, nowadays, that he satisfies our modern notions of how the weaker party in the alliance should be treated. It is fundamentally a question of form; and Brahms makes the blunders he does because he was not quick enough to perceive that the problem of form in the modern song was a new one,—not to be solved by merely foisting the contours of instrumental music upon the lyric. At some time or other there comes in every musical form a stage in which it must adapt itself to new logical perceptions or die. Such a stage was that reached both in the opera and the symphony in Wagner's early days; the pattern forms of abstract instrumental music were at last seen to be inapplicable to the changeful episodes of drama and of poetic instrumental music. Such a stage was reached a little later in the song. If words were to be set, their individuality had to be recognised and respected; it was no longer permissible to make nonsense of language in the name of musical melody. But this meant that in many cases a new

type of musical phrase had to be invented,—one that did no violence to the verbal values of the poem, and at the same time fell satisfyingly and convincingly upon the ear as music. In this type of phrase Wolf is very rich, and Brahms comparatively poor. I do not contend that imperfect fusions of the verbal and musical factors are not to be found here and there in Wolf. But his fine sense of form and his marvellous inventiveness kept him right in a hundred cases where Brahms and composers of that type went wrong. And the real reason for Wolf's success and Brahms's failure in matters of this kind was not simply that the one was careful as to accentuation and the other was not, but that the one had a poetic vision and a sense of form far beyond those of the other. Where Brahms often saw a song merely piecemeal, Wolf saw it as a whole. His sense of architectonics (I am speaking, of course, only of the song) was as far superior to that of Brahms as Wagner's was to Weber's.

(To be continued.)

NIETZSCHE UNVEILED.

By WILLIAM ASHTON ELLIS.

'Wir sind Antipoden'
(Pref. to 'Nietzsche contra Wagner').

At times like these—when most of us have more than one avocation, and all one over-mastering purpose—how rash it is to promise anything that must necessarily entail an incomputable amount of reading up! Ever since in an unguarded moment I offered to disclose the radical antagonism between the humanitarian Richard Wagner and his early worshipper but subsequent defamer, Friedrich Nietzsche, the proposal has become more and more of a nightmare to me. For, like the proverbial actor who burnt-corked himself all over when he undertook the part of Othello, it is a fad of mine to saturate myself with an author before I begin discussing him; whilst to saturate oneself with that mental corrupter of seemingly the whole present output of Germans—Heaven forbid that any patriotic Briton should submit to such a dire ordeal again! Between ten and twenty years ago I waded through his eight big volumes (plus four of supplemental 'remains'), and to this day I haven't forgotten the mingled sense of irritation and disgust with which all but the earliest then filled me. To save myself from any future necessity of the sort, however, on the inner cover of each of them I providently jotted down a rough subject-index to the more distinctive passages as they struck me during my self-imposed task, expecting to need to enter somewhat fully into the said antagonism whenever I arrived at the 'seventies in that 'Life of Wagner' which a strange concatenation of adverse circumstances arrested in mid-career even before the great War came to shatter all hopes of resumption. Upon those indexed passages, or to be precise, a mere fraction of them, I will now draw to fulfil my more recent engagement.

Taking 'Der Fall Wagner' as read—a most wholesome proviso, since nothing less bears reperusal—I here must point out that, though written and published less than a year ere the final and total eclipse of its author's reason, it was neither the first nor the last of his base attacks upon his former idol: some of them overt, some covert, some wholly concealed in Nietzsche's own lifetime, but dragged to the surface by the blazing indiscretion of his posthumous editors. In the present connection I will mainly devote myself to the last class, as it sheds a lurid light on the sincerity of modern Germany's chief ethical figure-head—a worthy totem for despisers of 'a scrap of paper'!

Just before the first Bayreuth Festival, that of 1876, Nietzsche came out with a brochure of close on a hundred pages, entitled 'Richard Wagner in Bayreuth' and praising its subject to the very skies. Unfortunately for his repute in the eyes of all lovers of truth, however, he did not destroy certain preliminary sketches privately drafted in 1874 and 1875, from which I will merely select a few choice specimens:

'There is something comical in it: Wagner cannot persuade the Germans to take the Theatre seriously. They remain cold and contented—he waxes hot, as if their salvation depended on it.' 'It has been a special form of Wagner's vanity to set himself in comparison with Schiller, Goethe, Beethoven, Luther,' &c. 'He arouses as much suspicion by his praise as by his blame [no, this is not auto-criticism]. He lacks alike charm, grace, and pure beauty, the reflex of a soul at perfect balance; but he seeks to discredit them.' 'Wagner relieves himself of all the burden of his weaknesses by thrusting it upon the age and his opponents.' 'Twice or thrice within the past few years I have felt the foolish doubt in me, whether Wagner has musical talent at all. None of our great musicians was so poor a musician down to his eight-and-twentieth year' [that of the 'Flying Dutchman']—

and so on *ad nauseam*, with half-a-dozen pages entirely devoted to an elaborate assault on the root principles of that 'Musical drama' he so hyperbolically extols in the 1876 brochure!

And how do his editors try to get out of this glaring contradiction between their dead chieftain's private and public expressions? Ah, how, indeed?—for, albeit published just twenty years since, their apologia might well have been modelled on that series of disingenuous official Notes, &c., with which the present European war has made both ourselves and some neutrals only too repellantly familiar. Behold their precious plea:

'Everything that Nietzsche said against Wagner afterwards, from "Menschliches" [published 1878-79] down to the "Fall Wagner" [1888], is said already here at

bottom, in part word for word. It is very instructive not only in respect of Nietzsche's double nature [*Doppelnatur*—sounds better than "duplicity," eh?] but also of his grateful heart [!], that, in spite of these new-won glimpses into the subterranea of Wagnerian art, he does not cool down in his [outward] enthusiasm, and can write "Richard Wagner in Bayreuth": a panegyric of the most fervent description, in which everything that he has on his chest against Wagner remains hidden, or, retinted, is turned into eulogy. The idol stands erect still, but its foundations already are mined; it needs but an occasion, perhaps an external one, to topple it over.'

Pretty cynical, is it not? When I read it first, some eighteen years ago, it rather opened my eyes to the standard of honesty approved by the German professorial mind, subject to the discount perchance to be charitably allowed to sworn disciples of such a teacher. But it is quite over-trumped by Nietzsche's own declaration in the autumn of 1888:

'All the psychologically-important passages [of "R. Wagner in Bayreuth"] are about myself alone; without scruple one might place my name, or "Zarathustra," wherever the text gives the word "Wagner".'

Really a most ingenious method of transmuting, or 'retinting' awkward documents, and rapturously to be welcomed by those apt pupils whose communiqués have so often been given the lie direct by our Admiralty or the French authorities.

But Nietzsche had some curious views regarding friendship, among other things. In the first volume of 'Menschliches' (published May, 1878), we find these charming aphorisms:

'*A Friend's Secret*: There are few [presumably in his Fatherland] who, when at a loss for a topic of conversation, do not give away the more intimate affairs of their friends.'

'*Socrates' experience*: If one has become master in one line, one has usually remained, for that very reason, a complete dunce in most others; but one judges quite the reverse, as Socrates experienced in his day. This is the drawback that makes company with masters so disagreeable.'

'*On Friends*: Yes, there are such beings as friends, but it was a mistake, an illusion regarding you that brought you them; and they must have learnt silence, to keep friends with you. For such human relations nearly always repose upon one or two things being never mentioned—ay, never so much as approached; if these shaky pebbles once commence to roll, the whole friendship follows, and breaks up'—

all which, with much besides, was written soon after the tacit rupture with his late hero.

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It was followed in ten months (March, 1879) by a second volume, from the covert allusions in which I select the ensuing:

'*Silentium*: One ought not to speak about one's friends; otherwise one talks away all one's feeling of friendship.' 'It is no use: every master has only one pupil—and he proves unfaithful—for he is meant for master-ship himself.' 'Whoever has beheld another man's ideal, is its [or "his"?] inexorable judge, and at the same time his bad conscience.' 'He who falls away from us perhaps does not offend ourselves, but for certain our adherents.'

There is something peculiarly touching in that last semi-contrite allusion when looked at from the other side of the ledger of this mutual account, for in the meantime its 'us,' Richard Wagner and wife, had received the *first* volume—sent by their ex-friend himself, notwithstanding its stabs in the back, with a jocular rhymed dedication!—and May 24, 1878, the master wrote to Prof. Franz Overbeck:

'From your brief hints I gather that our old friend Nietzsche is holding aloof from you as well. Certainly, very remarkable changes have taken place in him; yet anyone who had observed him in his psychic paroxysms even of several years back, could hardly help saying that a long-feared catastrophe has supervened in him not altogether unexpectedly. I have preserved the friendship towards him of *not* reading his book—after a glance at its pages while cutting it—and my only further wish and hope is that he one day may thank me for that.'

Then some seven months after the second volume of '*Menschliches*' had also appeared (without a consignment to Wahnfried), Wagner writes to the same correspondent in October, 1879:

'My addressing you to-day is specially prompted, I frankly confess it, by my remembrance of Nietzsche. How were it possible to forget a friend so violently divorced from me? If I always had a feeling that in his union with me he was governed by a mental cramp . . . and if in this latest crisis of his inner life I have to see with veritable horror how strongly and at last intolerably that cramp must have oppressed him—no doubt I also ought to recognise that so violent a psychic process isn't to be judged by any code of ethics, and nothing remains save an awe-stricken silence. But it grieves me to be so entirely shut off from any part or lot in Nietzsche's life and troubles. Would it be indiscreet of me to beg you heartily to let me have a little news about our friend? for I really most anxiously wish to.'

There stands out in loftiest relief the contrasting character of the magnanimous master from whom a

refractory 'prentice had torn himself so traitorously loose, and we shortly shall see how his noblest teachings were mocked at both then and thereafter.

During Wagner's lifetime, and for some three years later, Nietzsche had at least the common decency to cast a veil, however flimsy, over his *personal* opposition; but with the second edition of his '*Fröhliche Wissenschaft*'—most dismal misnomer—he began to throw that veil aside, until at last he absolutely 'danced' upon it with his '*Fall Wagner*' and its fatuous sequel '*Nietzsche contra Wagner*,' the immediate publication of which (already in the printer's hands) was only frustrated by the final catastrophe, his removal to an asylum. Its laconic preface, dated 'Turin, Christmas, 1888,' will explain its whole facture—and more:

'The following chapters are all selected, not without care, from my older writings—some dating back to 1877—perhaps made plainer here and there, above all, shortened. Read in conjunction, they will leave no doubt concerning either Richard Wagner or myself: we are antipodes [bull and frog?]. And one or two other things will likewise be perceived: for instance, that this is an essay for psychologists, but *not* for Germans.* I have my readers everywhere, in Vienna, St Petersburg, Copenhagen and Stockholm, in Paris, New York,—I have them *not* in Europe's lowlands, Germany.—Perhaps I might have a word for the ears of the Messrs. Italians, whom I like just as much as I—*quousque tandem, Crispi—Triple Alliance*; with the '*Reich*' an intelligent nation can only form a *mésalliance*' [begging the editors' pardon, I have corrected their accent].

Yes, it does come as rather a staggerer, that oracular morsel of benign advice to our latest good allies from the enemy's own favourite pulpit. But truth to tell, nothing pleased megalomaniac Herr Nietzsche so much as to be mistaken for a *Pole*, so his patiently devoted sister informs us, and although at least seven-eighths of his blood was the sheerest Teutonic, he loved to trace his paternal lineage back to a mythical Nötzky, of course a noble—which may possibly account for his well-known antithesis of '*Herren-Moral* versus *Sklaven-Moral*,' with all his snobbish laudation of the former variety. But it was still more unkind of the neo-Germans' prize prophet to fulminate such a cutting remark anent themselves *en gros*, and alas for their discernment—or is it pure lack of acquaintance?—it is very far from being a solitary example. For there is not a modern nation, excepting our 'plebeian' selves, into whom this strutting bantam-cock is so fond of thrusting his vicious little spurs. 'Culture!' How can they ever have the face to boast about the thing again when chanticleer Nietzsche has denied them its

* In the preface to Nietzsche's '*remains*,' dated 1896, his chief editor takes up this edifying chant with 'The Germans still seem to lack all sensibility for psychologic things that cannot be weighed by the ton,' and for once we will gladly agree with them; but why didn't he publish his volumes in French, then, or—blessed thought—Latin?—W. A. E.

possession *in toto*? Just listen to what he says about it in one of his very last canerations, so natively entitled 'Götzen-Dämmerung; or, How one philosophises with the Hammer,' ahem!

'It is *not* a high Culture [Nietzsche abides by the 'C'] that has come to the top with new Germany, still less a delicate taste, a "refinement" of instinct [*si monumentum, &c.*] . . . Coming-into-power has to be paid dear for; power *blunts*. The Germans were once styled a people of thinkers; nowadays do they think at all? . . . I am still seeking for a German with whom I could be serious in my own way [sh! it's *verboten* to laugh at the preacher]—how much more for one with whom I might be merry! . . . At the selfsame moment that Germany is ascending as a grand Power, France is gaining fresh importance as a Culture-power. . . . In the history of European Culture the ascendancy of the "Reich" signifies one thing before all else: a *shifting of the centre of gravity*. Everybody knows it already: on the main point—and that remains Culture—the Germans come into consideration no longer. People ask: Have you a single intellect to show that *counts* in Europe as your Goethe, your Hegel, your [?] Heinrich Heine, your Schopenhauer counted? That there is not a solitary philosopher left in Germany [*mock modesty*?] causes astonishment without end. . . . The German has no fingers for *nuances*' [capped on another page by the home-roosting dictum, 'The German has only *fists*'].

After all of which, whose truth is echoed round the habitable globe to-day, it is a great relief to hear this 'hammer-philosophiser' declare in almost the same breath that 'Mozart was, luckily, no German,' and 'it is hard to find a single German trait in Richard Wagner.' The Lord be praised!

Enough of Fritz Nietzsche as Balaam; it is scarcely in *that* capacity that he can have won the ear of such unparalelledly vain compatriots. No, if the gross bulk of them knows anything at all of his writings beyond their notorious catchwords, 'Superman' (left more or less undefined), 'Will to Power' (a long treatise whereon was his last work *projected*), and the said everlasting antithesis, it can only be that wild farrago his 'Zarathustra,' which always seems to me too like the product of a species of demoniacal possession, or at least a whirling Dervish-dance; surely the weirdest and most perverse phantasmagoria ever conceived outside a madhouse. Beyond a doubt it is by *this* work that his name will be handed down to posterity; it also is this, or rather, a sipping therefrom—for I defy any sane person to drain the poison to its dregs uncompelled—that has spread its baleful influence over neo-Germany. But what do you think of a man who could sign his 'first flash of the Zarathustra idea' with such a self-idolatrous inscription as the following:

'Commencement of August, 1881, at Sils Maria, 6,000 feet above the sea, and far higher above all human things?'

Is it not a breathing of the self-same spirit that has moved the present German Emperor to trample 'all human things,' including the genuine alien culture of uncounted centuries, beneath an iron heel? Self-inflation to a pitch that is bound in both cases to end in raving madness sooner or later, and that finds more articulate utterance in such a confession as this:

'To lay my heart wholly bare to you, friends: if gods there were, how could I ever endure my not being one! *Ergo*, there are no gods.'

That is the true key to the 'superman' notion: it means Friedrich Nietzsche himself, Nietzsche *primus et solus*, with his

'Life is a fountain of pleasure; but where the rabble drinks, all springs are poisoned';

and—

'With clean nostrils I breathe mountain-freedom again! My nose is redeemed from the stench of all human existence.'

Put in the mouth of Nero, we all should have recognised this sentiment's truth to tradition; but it would be little short of blasphemy to father it on the founder of the Persian religion; nor is there the smallest inducement to read it in any such sense, for Herr Nietzsche has already shown us in his inimitably egregious 'way' that 'the name Zarathustra' is but the thinnest disguise for his colossal self. How a Nero would have embraced this pinchbeck 'Zarathustra' for that unrepeatable doggerel of his on the Nativity—matched so easily as the second book of 'Menschliches' by the aphorism:

'When asses are called for. One can never work up the multitude to shouts of Hosannah till one rides into the city on an ass'—

which leaves us in no wonder at Wagner's opinion. How still more admirably would a Nero have embraced this Nietzsche-Zarathustra when, at the close of his 'Antichrist'—significantly first and only finished part of the planned 'Will to Power'—he found him spouting forth his venom in his own name thus:

'I have now reached the conclusion, and deliver my verdict. I *condemn Christianity*. I raise against the Christian Church the most terrible of all impeachments an accuser has ever taken into his mouth. To me it is the acme of all imaginable corruptions; it has had the will to the last corruption so much as possible. The Christian Church has left nothing untainted with its perversity: it has made of every value a detriment, of every truth a lie, of every virtue a debasement of the soul. Let anyone venture to speak

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to me of its "humanitarian" blessings! . . . "Equality of all souls before God," this falsehood, this pretext for the *rancunes* of all the vulgar-minded . . . is Christian dynamite. "Humanitarian" blessings of Christianity! To breed from *humanitas* a self-contradiction, a kind of self-violation, a will to the lie at any cost, a repugnance, a contempt for all good and upright instincts! A fig for such blessings of Christianity! Parasitism as *only* practice of the Church, sucking up all blood, all love, all hope in life, with its ideal of anæmia and "saintliness"; a Hereafter as will to denial of every reality; the Cross as badge of the most subterranean conspiracy there ever was against health, beauty, good breeding, bravery, brains, *excellence* of soul—against life itself.—I mean to write this eternal impeachment of Christianity on every wall where walls exist.—I have letters to display it even to the blind. I call Christianity the one great curse, the one great innermost depravity, the one great instinct of revenge, to which no instrument is viperous, subterranean, *mean* enough. I call it the one ineffaceable blot on humanity,—"

(and fifty pages higher, or less low?)—

'It is a breach of propriety (*unanständig*) to be a Christian to-day.'

Behold thy gods, Germania! In fact, I am commencing to think that the wanton havoc wrought on Rheims Cathedral, with so many other recent deeds of shameful desecration perpetrated by these worse than Huns, may be traced to a *deliberate*, though naturally unavowed, endeavour to translate into action those precepts of Friedrich Nietzsche which simply reached a foregone climax in this appalling tirade. To bring it into more palpable connection with doctrines on which the higher military grades in neo-Germany all seem to have been nourished, I will quote from the Epilogue to 'Der Fall' (contained in the same volume), a passage revealing as by lightning-flash what this Devil's-advocate implies with his 'Herren-Moral' (or 'Junkers' code'):

'In the sphere of so-called moral values no greater contrast can be found than between a *Herren-Moral* and the code of Christian standards: the latter grown on an out-and-out morbid soil—(the Gospels present us with exactly the same physiological types as are drawn in the novels of Dostoevsky); all *Herren-Moral* ("Roman," "Heathen," "Classic," "Renaissance"), on the contrary, as the heraldry of good breeding, of *ascending* life, of the Will to Power as the principle of life—

all of which is by way of crafty preparation, mind you, for yet another fierce onslaught on 'Parsifal.' And that at length brings us to 'Mitleid'; for the poem of 'Parsifal' was published several

months *before* the first volume of 'Menschliches,' and it is in the light of this precedence that we must read the latter's tentative sallies against that supreme virtue. It does not contain many—a mere vanguard—but they are pointed enough to have drawn from the dramatist the aforesaid pained hope that his ex-friend might repent having published it. Here is one of them, with that peculiar vitriolic smack so characteristic of the misanthrope Nietzsche:

'Curiosity: If it were not for Curiosity, little would be done for one's neighbour's welfare. But it creeps into the house of the unfortunate and needy under the name of Duty or Compassion. Perhaps there is a good dose of curiosity even in the much-vaunted Maternal love.'

One feels such an irresistible impulse in one's big toe the instant one reads such a thing, that I will not pursue the theme's development, which goes on through volume after volume till we find it enthroned as motto to the 'fourth and last part' of the far-famed 'Zarathustra':

'Ah, where in the world have greater follies occurred than among the compassionate? And what in the world has caused more suffering than the follies of the compassionate?'

As might be expected, the gospel of 'Frightfulness' is also traceable to this intellectual monster; I will therefore conclude with two texts from it:

'The richest in fullness of life, the Dionysian god and man, can grant himself not only a sight of the terrible, but the terrible deed itself, and every luxury of destruction and decomposition,—with him the evil, senseless and hateful seems allowed, so to speak, just as it seems allowed in Nature—for reason of a superabundance of generative, restorative forces that are able to re-create a luxuriantly fruitful land out of every wilderness' [from the 'Wir Antipoden' section of 'Nietzsche *contra* Wagner'].

'Progress always appears in the form of a will and way to *greater power*, and is always accomplished at the expense of countless lesser powers. Indeed, the magnitude of any "progress" may be *measured* by the sum total of what has had to be sacrificed to it; mankind sacrificed *en masse* to the flourishing of a single *stronger* species of man,—that *would be* a progress' ['Genealogy of Morals'].

With which moral incitation to such iniquitous deeds as the crushing of brave little Belgium it is highest time to ring the curtain down on Nietzsche, and thank the provident gods for inspiring his protest in brass that Wagner and he were 'antipodes.'

BELLS AND 'BURDENS.'

BY H. C. COLLES.

'The bells,' said M. Denyn, as he stood in the tower of Cattistock surrounded by bells, 'are democratic; they are for all.' It was my first meeting with M. Denyn, and my first practical acquaintance with the carillon. I should not on the strength of that slight acquaintance, gained on an afternoon of July last, venture to write to the *Musical Times* about the carillon. Mr. W. W. Starmer has given its readers a great deal of accurate information about it both in Belgium and England, and will, it is to be hoped, give them a great deal more in course of time. But when I visited Cattistock in order to hear M. Denyn give his recital on July 29, the new experience led to one or two mental notes, some comparisons and contrasts with the average Englishman's ideas of bell music, which may possibly be worth record beside the more able and technical articles from Mr. Starmer's pen published in these columns and in the Proceedings of the Musical Association.

M. Denyn's remark quoted above was possibly a truism, but it was a truism spoken with a gleam of enthusiasm, which is a very different thing. Of course the bells are for all, and the fact was receiving a practical illustration as he spoke by the troops of village folk, mostly young women and children, who had invaded the belfry and were peering about with laughter and some awe at the bells, their hammers and clappers and mechanism. M. Denyn's art is indeed a wonderful means of spreading music far over the countryside, and it is as such a means that he delights in it. It would be a great acquisition if we English people could have more of it, and learn to listen to the bells played by a master hand as the people of the Low Countries have long listened to them. But even in one's first enthusiasm for the art of the great carillonneur one remembers that a wholly different art of bell-playing has been ours for well-nigh as long as the carillon has lived across the water.

The Rector of Cattistock told me that when M. Denyn was first consulted about the arrangements for the carillon he very naturally suggested that it would be necessary to do away with the peal. The combination of the carillon with bells that are swung for pealing was outside his experience, and it no doubt seemed a simple thing to forfeit so primitive a method of obtaining bell-music for the sake of the more cultivated carillon. But the Rector, as a true pastor of his flock, knew better. He saw at once that in that case his own ambition to possess a carillon must go by the board. England is a democratic country, in its church management as in other things, and the village democracy would not sacrifice its peal for all the carillons in Belgium. It takes eight stalwart men to peal the bells, and they were not to be done out of their privilege. Everyone knows the hold which the art of ringing changes has upon the minds and muscles of Englishmen. Stainer and Barrett's 'Dictionary of Musical Terms' tells us

that on a peal of eight bells no less than 40,000 changes are possible, and I have a vivid recollection of an occasion when I was staying at a Rectory in Buckinghamshire, and an indefatigable party of ringers came to show their prowess. They made changes for three hours without cessation, during which time I believe they neither exhausted the possibilities of the changes nor their own physical energy. It was merely the visitors at the Rectory who were exhausted.

There are two things which endear change-ringing to Englishmen; it demands endurance and involves corporate action. The first makes it a sport; the second is a quality which seems to be rooted deep in our national ideas of art. It is remarkable how little use we have as a nation for the virtuosity of the individual artist, and how our music has always flourished upon corporate action. It has been so from the time of the composition of 'Sumer is icumen in' to the choral competitive festivals of to-day. The art of the carillon is individual, and so in England we look upon it with wonder, as something which we would gladly have imported for our admiration but which we should never have thought of making for ourselves. Moreover we are not 'high-minded' in the Psalmist's sense of the word; we 'mind not high things.' A very simple element of art suffices for our needs, so long as we have in it the primary conditions of a sporting interest and the doing of it together, or the discipline of association. That is why our professed musicians are always getting out of touch with the musical interests of their fellow-countrymen; they are clever and enterprising, and anxious to extend their art, with which ambitions the ordinary English mind has little sympathy. In spite of the possibility of more than 40,000 changes, the art of bell-ringing is certainly limited in its scope as compared with that of the carillon. We have rather gloried in its limitations than sought for a way of evading them.

The idea of monotony is always associated in the English mind with the sound of bells. It is pleasing or unpleasing according to our mood; it may be soothing or stirring, but its effect upon us of whatever kind is always reached through persistent reiteration. The endurance of the ringers has its counterpart in the emotional impression produced upon the hearers.

Apart from the bells themselves one finds this idea of a dogged persistence constantly working itself out in the popular, or democratic forms of English music. It begins obviously with 'Sumer is icumen in,' a 'round' for four voices with a two-voiced 'pes,' or ground bass; and the 'round' and the 'ground,' either together or used singly, seem to be the two most persistent forms through the long history of popular music in this country. Both illustrate the motto of English bells and distinct from the carillon: 'Keep on doing it, and do it together.' In both there is variety, but it is variety held fast by a principle of continuity. The 'faux-bourdon' upon the church's plainsong which was early considered to be a peculiarly English form of counterpoint, and in which our church

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composers of the 15th and 16th centuries excelled to a truly marvellous extent, had the same qualities at the back of its emotional appeal. Moreover, from the English form of the word 'fa-burden' come the numberless secular songs with a 'burden,' which were so popular in the time of Queen Elizabeth that Shakespeare seems to regard a burden as an almost necessary adjunct to a song.

'Sea-nymphs hourly ring his knell
(Burden) Ding dong !'

shows the bells and the burden in close association, but the latter is often indicated, as in Ariel's other song in the same Scene, with its 'Burden dispersedly' where the bells have no place.

The vocal 'ballets' of Thomas Morley and others, music to be danced to as well as sung, with their 'fa-la' refrains are further instances of the same type of rhythmical reiteration in *ensemble*. By the way, has there been any attempt to revive the ballets of Morley as dance music? The experiment should certainly be tried.

When we look at Purcell, the most typically English composer we have ever had, we find these principles permeating his music of every kind. The 'ground bass' is his very life's breath. In harpsichord music, in airs for the opera or the concert room, in anthems for the church, he makes use of it whenever his intention is most serious. It is scarcely too much to say that it was to Purcell what the fugue was to Bach. In every contingency he uses its force of reiteration as a means of hypnotising his hearers into his mood. How different the mood may be is shown at once by a comparison of the two songs from 'Dido and Æneas,' 'Oft she visits this loved mountain' and the better-known 'When I am laid in earth.' Or again, contrast either of these very different uses of it with the opening of the anthem 'Rejoice in the Lord alway,' which from the fact that the ground bass is there the descending major scale became almost immediately known as the 'Bell anthem.' Purcell may possibly have been consciously aware of the effect of bells when he wrote this, but it is to be remembered that elsewhere he used exactly the same bass in the same way (the accents of the scale falling on different parts of the bar), in a beautiful air in his 'Elegy on the death of Mr. John Playford.'

The bells, the 'burdens,' the 'rounds' and the 'grounds' of English music all have in common an emotional quality resting upon a technical basis, which is the very opposite of both the emotional effect and the technique of the Flemish carillon. The association of bells with the hypnotism of persistence is quite foreign to minds who have lived in contact with the carillon. You have only to hear M. Denyn improvise to realise that for them the bells represent a sudden flight of the imagination, a thought thrown out upon the air, and no sooner discovered than lost again and replaced by another equally beautiful in its evanescent charm. M. d'Indy in a happy phrase has described César Franck as 'the genius of improvisation,' and Franck, born at Liège, grew up

in the land of the carillon. Its influence upon his tone of mind was no doubt as strong as the influence of the English peals has been upon the composers of this country through the centuries in an opposite direction.

How deeply rooted the English idea of bell music is appears strikingly illustrated in the famous work in which an English composer has set himself to celebrate the glories of the Belgian carillon. Sir Edward Elgar, in his music to M. Cammaerts's poem, has pictured not the carillon but the peal ringing out from an English belfry. All unconsciously he has treated the bells exactly as Purcell has treated them in the Bell Anthem, except that he has chosen as his 'ground' a half peal instead of a whole one. But the persistent descent of the four notes with their accents falling across the bar are the very method of Purcell's 'Rejoice' and of his 'Elegy.' The 'Carillon' is, in fact, a piece of English music offered to the honour of Belgium.

CARILLON RECITAL AT CATTISTOCK.

To many the name Cattistock will convey an idea of a remote village somewhere. The 'somewhere' is in Dorset, about a mile from Maiden Newton (the Chalk Newton of Thomas Hardy), a station on the Great Western Railway between Yeovil and Dorchester. This charming little place is quaintly described in 'Highways and Byways of Dorset' as 'a cheery townlet with a noble church, but its glory in the minds of the villagers would seem to depend upon its carillon of thirty-five bells and the enormous size of its clock.' Would that there were many such villages in our country that could claim a like glory! Here for many years past M. Josef Denyn has given a carillon recital annually on the last Thursday of July. The events of the past twelve months invested this year's recital with a new interest, for the English and Belgian nations are united against the common foe, and a strong friendship between them now exists which must ever be maintained in the great cause of humanity.

M. Denyn is a good representative of his people. In addition to being a great carillonneur he possesses many other qualifications, not the least of which is his charming personality.

There is very little to add to what has already appeared in these columns respecting his splendid playing, save that on July 29, despite the fact that he had been deprived of his beloved instrument at Malines for nearly a year, his hand had lost none of its cunning.

For sustained chords the *tremolo crescendo e diminuendo* was extremely effective, the impromptu preludes and interludes between the different items, in the toccata style, showed a perfect control of the clavier and its possibilities, which a pianoforte virtuoso might well envy; but perhaps the most important feature of the performance was the clever arrangement of the music so that the listener should hear as little as possible of

the shortcomings and defects of the instrument on which he was playing—one of the finest accomplishments of the carillonneur's art.

In carillon music the exact disposition of the notes of a chord, in the particular part of the clavier on which they are to be played, make or mar the musical effect. Even when bells are most accurately tuned bad effects are produced by the injudicious arrangement of the parts. The reason of this is that the overtones and the undertones of bells interfere with each other most disagreeably, unless such consideration is exercised. These defects are less appreciable when the smaller bells are used in combination, as then the overtones are too high in the scale of sounds to inconvenience the ear. Then, too, the prominence of the minor third in every properly tuned bell always demands special treatment whenever more than two notes are sounded together.

An unerring judgment in these matters is one of the most important and one of the greatest attainments of the successful carillonneur, as no amount of dexterity or executive ability can in any way atone for lack of skill in this respect.

The programme consisted of the following items :

- | | |
|--|--------------------|
| 1. Chanson d'Ypres | |
| Valeureux Liégeois | |
| Vers l'avenir | <i>Gevaert</i> |
| 2. Home, sweet home | <i>Bishop</i> |
| The banks of Allan Water | |
| March of the Men of Harlech | |
| 3. Berceuse | <i>Delbruck</i> |
| 4. The rose of the valley | <i>Volckerick</i> |
| Cradle Song | <i>Hullebroeck</i> |
| 5. The Children's Home | <i>Cowan</i> |
| The Scent of the Lilies | <i>Cobb</i> |
| 6. The National Anthems of the Allies | |

By the sale of programmes the sum of £7 was realised in aid of the Fund for Belgian Refugees.

Particulars of the thirty-five bells which constitute the Cattistock carillon were given in the *Musical Times* of June last. Eight are specially hung for change-ringing, and these bells are also fitted with hammers so that they can be chimed by one person. The clock plays the Westminster Quarters, and at the hour the chime barrel (a separate mechanism) plays two tunes, as on the Continent, *i.e.*, harmonized versions of the tunes, and not melody only as with us.

When M. Denyn visits Cattistock to give his recital, he also directs the setting of the tunes on the chime barrel, and arranges the music to be played, which is changed annually. The adjustment of the studs in the chime barrel and the regulation of the chime mechanism is done by William Goeyers, who has the care of the chime and carillon machinery at Malines.

This year the tunes played by the chime barrel are of special interest :

1. 'The Lion of Flanders,' composed by Karel Miry (1823-1889) of Ghent, who wrote many operas, operettas, and songs. Of his songs this is the only one which has survived, and it is undoubtedly the finest national melody of Belgium. It is well suited for the purpose of a chime tune.

2. 'Holsworthy' (No. 2), composed by Dr. S. S. Wesley, and one of the finest bell tunes ever written. In 1874, when Wesley was staying with his friend Dr. T. L. Ash, he wrote two tunes specially for the bells of Holsworthy. The first has become a very popular organ piece known as 'Holsworthy Church Bells.' The second—a much more ornate melody, was never harmonized by the composer. The version used for the Cattistock chimes is that made by Mr. W. W. Starmer for the musical illustrations of his course of lectures given at the Royal Institution—from which M. Denyn made his arrangement :

'Holsworthy' (No. 2).

S. S. WESLEY.



Occasional Notes.

America will have official marches before she has a recognised National Anthem, if the following resolution adopted by the Californian Music Teachers' Association bears fruit :

'Whereas The United States of America has no official march; and whereas 'The Stars and Stripes Forever' and 'Dixie' have captured the world by their distinctive Americanism; therefore be it Resolved That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States and played on all State occasions.'

A committee was appointed to start a movement to interest music teachers and leaders all over the country in the effort to have the two marches made official. The question of national style in music is not always easily settled. Any doubts that exist as to the American idiom may or may not be dispelled by this pronouncement, that it is exemplified in the works of John Philip Sousa.

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Dr. Maclean contributed a strong letter to the *Globe* of August 9 'ENGLISHMAN,' with reference to an abominable article on 'England,' which the renegade Houston Stewart Chamberlain was permitted to contribute to the *North American Review* for July. Dr. Maclean says:

Proclaiming himself in the article an 'Englishman,' that writer nevertheless proceeds to set down everything which an accumulated venom can dictate against this country. While, according to circumstances, some sympathy may go out to the operations of the spy, who carries his life in his hand, human instinct rebels in toto against the smug effusions of the comfortably established renegade.

H. S. Chamberlain, born in England on September 9, 1855, and partly educated there, went to Germany when tolerably young, and after studies in natural science, finally, nine years after Richard Wagner's death, took up the rôle of a writer in the Wagner propaganda. On December 26, 1908, twenty-five years after Wagner's death, he married as a second wife Eva, Wagner's daughter. He has since lived in Villa Wahnfried, Bayreuth, and he dates his article from there. He speaks for the small sodality which represents the core of the Wagner movement in Germany, and this article must, of course, be held to focus the attitude of that sodality in relation to the War.

Dr. Maclean avails himself of the opportunity to give vent to his anti-Wagnerian feelings:

I hold that while England, in common with the rest of the world, owes much to all that was most really musical in Wagner's work, it owes nothing to his megalomaniac romanticism, and less than nothing to his hypertrophied eroticism.

As recorded in our last number, AN ACTIVE M. Camille Saint-Saëns, who was OCTOGENARIAN. born in 1835, has been conducting his works at San Francisco. A writer in the *New York Musical Courier*, who saw him off on the home journey, says:

No one seeing him in such a light-hearted and happy mood as he appeared to be in last Saturday afternoon, when he boarded the steamer for France, could believe that eighty years would ever sit so lightly on the shoulders of an incessantly busy man. Perhaps the thought of his beloved France had something to do with his buoyancy. He was engaged in an animated talk with Ovide Musin, and reminding him of a long-standing friendship of forty years.

M. Vladimir Rosing, the Russian MUSIC-HALLS AND THE WAR. tenor and impresario, who so boldly attempted to run an opera season at the London Opera House, has been visiting our music-halls, and has unburdened himself to a *Daily News* representative. He says he cannot understand how it is that the English, in this crisis of their history, continue to delight in the music-hall and to neglect serious art:

'I go to your music-halls and find them crowded. To me the performance seems completely stupid. There is not an idea in three hours of it. When I come out I find that it has given me nothing to think about, nothing to help. And this when the fate of all that we love is in the balance! The thing is utterly incomprehensible. In Russia the people's deep seriousness is finding expression in an even greater devotion than usual to the music of passion and aspiration. The three great opera-houses of Petrograd are crowded nightly. For the first time in its history the Arts Opera House, where the great works of the masters are produced on a scale unknown in England, is paying its way. Hardly anyone in the Russian capital would think of going at such a time to see light comedy, much less the farce of an English music-hall. The people attend grand opera in much the same spirit as they attend church.'

We are sorry to have to confirm this criticism. A recent experience at one of the most highly reputed halls was depressing. The 'humour' was vulgar and very stupid. Perhaps we were exceptionally unfortunate in our choice.

In view of the campaign against the per-ALIEN formance of alien-enemy music in this MUSIC. country during the War, it may be well to record that in Germany the ban is only against the works of living French composers. Thus 'Carmen,' 'Mignon,' 'Faust,' and other French operatic works have been performed. Italian composers have fared even better, inasmuch as operas by Puccini, Mascagni, and Leoncavallo still have their vogue.

Should Teutonic music of any SHOULD TEUTONIC MUSIC BE BOYCOTTED? period whatever be performed in this country at the present juncture? This question has recently been debated hotly, especially with reference to the cosmopolitan programmes announced for performance at Queen's Hall Promenade Concerts. Sir Arthur B. Markham, M.P., speaking in the House of Commons, made a strong attack on the inclusion of German music in the scheme, which he wrongly attributed to the supposed influence of Sir Edgar Speyer, who has now nothing to do with Queen's Hall or its newly organized orchestra. Mr. Hubert Bath, following up the statement of his views we printed on page 495 of our last issue, has almost vehemently supported the attempt to boycott. Meanwhile Sir Henry Wood placidly produces his programmes, which, while they exclude the music of living Teutonic composers, draw freely from the fount of the classics, including Brahms and Wagner. We think the compromise is a perfectly rational one. The music of these composers has been our mother's milk, and we cannot banish it from our memory even if we would, because it is part of our mental equipment. Bach, Haydn, Mozart, Beethoven, Mendelssohn had nothing to do with 20th century mad German megalomania. Both England and Prussia were on the side of the angels in Beethoven's time.

Mlle. Maria Cecilia Natalie Janotha, the pianist, was suddenly deported from this country on Sunday, August 8. We are uninformed of the reason for her arrest and deportation, but it must be assumed that she has betrayed her German sympathies too openly. She was born at Czeszochova, near Warsaw, and has generally been regarded as a German Pole. She was given a Jubilee medal by Queen Victoria. No dictionary or biography, so far as we are aware, gives the date of her birth, as the information has always been withheld.

COMMITTEE FOR MUSIC IN WAR-TIME.

Second list of donations given in response to the appeal in the July number of the *Musical Times*:

FIFTEEN POUNDS, The Halifax Madrigal Society, president, Mr. T. W. Benson, conductor, Mr. Shepley, treasurer, Mr. J. E. Lindley, secretary, Mr. John E. Turner.

ONE GUINEA, Mr. J. W. Lewis.

FIFTEEN SHILLINGS AND SEVENPENCE, Honorary organist, (Mr. Henry G. Bailey), and voluntary choir of St. Matthew's Church, St. Leonards-on-Sea.

TEN SHILLINGS, Rev. J. M. Duncan, Mr. James B. Clark, Mr. H. Elliot Button.

FIVE SHILLINGS, 'Some Lancashire lads,' Miss Hope Robertson (U.S.A.).

TWO SHILLINGS AND SIXPENCE, Mr. W. Henry Murray.

Total, £18 19s. 1d.; previously acknowledged, £34 9s. 6d.; Total to date, £53 8s. 7d.

ROLL OF HONOUR.

The following is a list of the staff of Messrs. Novello & Co. (160, Wardour Street and Hollen Street, Soho) who have joined His Majesty's Forces :

Anslow, J.	Liddle, W.
Bailless, J.	Louis, M.
Balkwill, H. R.	Maxfield, G. L.
Balkwill, W. G.	May, W.
Barry, W.	McNaught, W.
Boby, C. W.	Meredith, T.
Brooks, A.	Miles, W. G.
Carter, A. J.	Murphy, F.
Carter, G.	Newman, W.
Coleman, M.	Newton, F.
Collett, F.	Ottewell, W.
Cooke, F.	Perry, W.
Cornell, C.	Phillips, A.
Course, R. S.	Quinton, P.
Grane, E.	Radway, F. G.
Durham, H.	Ricketts, G. S.
Farrant, S.	Rutter, W.
Forster, R. C.	Salsbury, A. E.
Habberfield, F. H.	Scott, A.
Harper, D. B.	Sells, H. G.
Hart, B. J.	Sharp, H.
Hart, W.	Shirley, F. L.
Hawkins, W. J.	Shrosbree, H. V.
Honnor, G.	Thompson, T.
Jackson, A.	Tingley, J. A.
Keefer, G.	Tinham, J. A. R.
Lee, G.	Wardley, A.
Lee, J. F.	Willmott, J.
Lewis, C. E.	Woodger, C.
Total	58

PAGES FROM A BANDMASTER'S DIARY.

BY MAJOR GEORGE MILLER.

We are glad to be able to place before our readers some extracts from the interesting and amusing records of a busy musician's long life hitherto unpublished.

THE GRAND TATTOO.

H.R.H. the Duke of Connaught commanded in Portsmouth from '91 to '95 : a golden age for military music, as both the Duke and the Duchess were keenly interested therein. The programmes for the social functions at Government House were selected by the Duchess, whilst parade and ceremonial music had to be submitted for the direct approval of the Duke. The ancient ceremony of Trooping the Colour was revived, and reviews on Southsea Common were frequent, with musical accessories always on the grandest possible scale. It was also a golden age in the literal sense for Southsea.

Massed band rehearsals were held weekly on Governor's Green, and as often as not the Duke and Duchess would directly assist with their presence and critical judgment.

The old 'Grosser Zapfenstreich' of the Prussian military ritual was translated and adapted in detail. The 'Grand Tattoo' has since become familiar, almost too familiar, having regard to the degrading innovation of 'illuminated cycle rides,' fighting with fuzzy-wuzzies, and other circus tricks, but originally it was a military-musical ceremony of great impressiveness, so much so as to have inspired Wagner and others to compose directly for it.

The following programme, as reported in the Court Circular, will serve as a type :

Osborne, August 20, 1894.
Advance of the Guard of the Royal Inniskilling Fusiliers.

(a) The combined drums and fifes of the Princess of Wales's Own Yorkshire Regiment, Royal Inniskilling Fusiliers and the Hampshire Regiment played the Quick March, 'Hoch, Hapsburg.'

(b) The combined bands of the Princess of Wales's Own Yorkshire Regiment and Royal Inniskilling Fusiliers played the 'Brandenburg' March.
Advance of the Guard of the Royal Marine Light Infantry.

(a) Trumpeters of the Royal Artillery played a Bugle March.

(b) The combined bands of the Royal Marine Light Infantry and Hampshire Regiment played the Quick March composed by Her Royal Highness Princess Beatrice.

The combined drums and fifes (under Drum-Major Coles, Cooke, and Hayward) played 'The Retreat.'

The Guards presented arms, and the Trumpeters of the Royal Artillery (under Trumpet-Major Nelson) sounded 'The Royal Salute.'

1. The massed bands, under Bandmaster Clifford (R.I.F.), 'Marche aux Flambeaux,' Meyerbeer.

2. The combined buglers sounded 'First Post' (Infantry Service).

3. The massed bands, under Bandmaster Guyon (P. W. O. Y. Regiment), Divertissement, 'Lohengrin,' Wagner.

4. The Trumpeters of the Royal Artillery sounded 'First Post' (Cavalry Service).

5. The massed bands, under Bandmaster Loden (Hants Regiment), selection, 'Gondoliers,' Sullivan.

6. The Trumpeters of the Royal Artillery sounded 'Last Post' (Cavalry Service).

7. The massed bands, under Bandmaster Miller (R.M.L.I.), 'The Coburg March.'

8. The grand tattoo,
(a) Drum beat, 'For Tattoo.'

(b) The Tattoo March.

(c) Cavalry Retreat, or Watch Setting.

(d) Drum beat 'For Prayer.'

(e) Prayer.

(f) Drum beat, 'After Prayer.'

9. The combined buglers sounded 'Last Post' (Infantry Service).

The Guards presented arms, and the massed bands and drummers played 'God save the Queen.'

Departure of the Royal Marine Guard to the Regimental March 'Life on the Ocean Wave.'

Departure of the Royal Inniskilling Fusilier Guard to the regimental march 'British Grenadiers.'

Departure of the Torchbearers to the Scottish tune 'Good night, an' joy be wi' ye a'.'

THE SAVING GRACE.

'I care not, Fortune, what you me deny ; you cannot rob me of free Nature's grace.'—*Thomson*.

C—— was a good example of that peculiar British type known variously as the frontiersman, scallywag, Empire-builder, and 'bad hat.'

When sixteen years old he ran away from home and shipped as cook's mate on a rotten old tramp. Since then (like St. Paul, Past Grand Master of the Order) he had been 'in journeyings often, in perils of waters, and other things, and had seen everything in the way of active service from the Egyptian War of 1882 to the South African War some twenty years later.

He was off again somewhere, and was in my house bidding us a cheery good-bye when he was seized with a sudden illness, a violent hæmorrhage. A second and still more violent attack supervened, and we all thought his earthly wanderings ended. The doctor said there was just the ghost of a chance, if only he could be kept perfectly quiet and still ; so everything possible was done, and a nurse left in charge.

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'Th Th M Th

There is heard und banks and which lend But witho pipe-music which are southern na conspire a bagpipers.

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With the usual professional caution as to her own comfort during the long vigil she quietly and carefully arranged her table, then her easy chair, then the shaded lamp, her book and so on, finally going over to the bedside to listen to the patient's breathing. And this is what she heard, very faintly but distinctly enough: 'Nurse, if you want anything you'll call me, won't you?'

THE PIPES THAT FAILED.

'There is sweet music here that softer falls
Than petals from blown roses on the grass—

Music that gentlier on the spirit lies,
Than tird eyelids upon tird eyes.'

Tennyson.

There is a subtle charm in the music of the bagpipes heard under proper conditions. Given the bonnie banks and braes, the purple heather, and the 'distance which lends enchantment,' the sensation is exquisite. But without qualification—taken neat, as it were—pipe-music is one of those hardy northern things which are too potent for constitutionally-weak southern natures. Further, circumstances sometimes conspire against the best-laid schemes even of bagpipers.

The Battenberg Royal wedding breakfast (July 23, 1885) provided an instance. Queen Victoria's household included two pipers, one on and one off duty, according to ordinary routine. But having regard to the importance of the occasion, and possibly to the fact that it was the junior piper's turn for duty, the Pipe-Major obtained permission to join up and arrange a grand combined performance. The programme was drawn up in detail, submitted, and approved. The grand State bagpipes were requisitioned with all the pomp-and-circumstantial accessories of banners, tartan streamers, purple velvet and gold fringe, and the pipers themselves were translated into birds of paradise, so gorgeous was their plumage. Rehearsals were many and severe, for the Pipe-Major was a martinet, and every precaution was taken which long experience and a canny nature could devise. At last the day dawned, dawned brightly—so brightly that by noon everybody, high and low, rigged out in fullest panoply, was very hot and very tired, and a few were also very cross—circumstances which, added to the unworthy dimensions of the Royal marquee, combined to the undoing of the pipers.

Now the Piper-in-Chief, being of the household, had constituted himself generalissimo of the musical forces called in for the occasion. He was still fluttering around among the bands and the regimental pipers, which were playing about the other marquees when the cue for his performance—the performance—was unexpectedly given. There was a rush for the pipes, which were rudely grasped and shaken, flung over the shoulder, and punched and punched again. The pipes naturally resented such treatment, their dignity was outraged, and a struggle ensued. 'Nemo me impune lacessit' found expression in frightful squeals and grunts. At last man prevailed, matter was brought into a groaning subjection, the door of the tent was opened and in marched 'the two brawny bare-shanked loons' to the very *sanctum sanctorum*, triumphant, with banners and streamers waving, feathers, claymores, sporans, dirks an' a', an' a', but each playing a different tune! The Pipe-Major-General, in the fluster, had struck out at the first tune which presented itself, on the kingly assumption that he could do no wrong. But the piper-in-ordinary did not agree; apparently he took a socialistic view, and banged off into the tune

which had been arranged and rehearsed. And so they blew and blew at, not with, one another for two entire tours of that already too warm marquee. When the 'Cease fire!' sounded—that is to say, when peace was restored—the first thought naturally was for the guests, the German guests, for whom the unusual treat had been prepared. But there was no need to bother. *They had enjoyed it*, their higher culture recognizing therein the Music of the Future.

A 'PASO DOBLE.'

A garden party was arranged by the Princess Beatrice in honour of her daughter the Queen of Spain and King Alfonso, then visiting at Osborne Cottage. The official who took the original instruction put on a marginal half-hour by way of being on the safe side, and as some half-dozen others through whom the order passed did the same thing it resulted in the band arriving about three hours before it was wanted. Everybody was out, so I planted the bandsmen in an out-of-the-way place where they could lounge and smoke, and betook myself for a walk in the grounds. On the way back a motor-carriage passed, then stopped, and a footman alighted, bringing a message that the Queen and the Princess desired to speak to me. They were very gracious, and naturally spoke of the old times at Osborne House when Queen Victoria and Prince Henry were both alive, and the Queen of Spain was herself a child. Presently a somewhat noisy party was heard approaching, and the carriage drove on. A son of Jehu was driving the second car, which came along in a cloud of dust and cigarette-smoke and abruptly stopped after passing me. All but one of its occupants alighted by the door, ceremoniously making way for—somebody who in the meantime had alighted by other means and made for me. He was in a yachting suit, but there was no mistaking King Alfonso, so I stiffened myself and saluted. 'Don't do that,' was His Majesty's response, and he forthwith discussed a caricature of himself which evidently he had just received to his intense amusement. Then speaking volubly in an odd mixture of English and French, a sort of Esperanto, he touched on a variety of topics—bands and bandmasters; soldiers, sailors, and marines, comparing the two systems, English and Spanish. There was not a single detail in these connections with which his Majesty was not well informed, and he spoke with discrimination, approving red coats (for instance) and deprecating white helmets. Our regulation pace in marching, 120 to the minute, came in for particular condemnation, equally with British marching music. 'El Puñao de Rosas' and 'El Abanico' were quoted as examples of good marches, the bugles and drums combined with the band, and the rate of going 160 paces to the minute! 'You cannot understand, but I show you,' and he did. A fine, healthy exercise, representing something over five miles an hour.

Q. E. D.

We once had a Colonel who was not exactly a Wrangler from the Cambridge point of view.

He had come, on promotion, from another Division and found fault with everything not 'made in Chatmouth.' Among other things, the rate of marching was wrong, and he ordered it to be increased to 126 paces in the minute. It was made so, but with no good result and everybody concerned had a bad time of it. After about three weeks, steady crescendo, came the climax. The suggestion that the pace required was faster than 126 was scouted; 'It was to be One Hundred and Twenty-six, neither more nor less, as at Chatmouth.'

A special battalion-parade was ordered, marking flags put out, and the Colonel took up his position at the saluting base, accompanied by a lady. 'Battalion will march past' and the battalion marched past, the Colonel and the lady each holding a watch and intently timing the rate of going. 'Do it again,' and it was done again, and then again for the third time.

The adjudication followed in a voice imperial:

'Now, I've got you! Since giving this order I have frequently timed the cadence with my watch, and in order that there should be no doubt or unfairness I ordered this parade and asked this lady to corroborate my counting. My order was 126 to the minute, that is sixty-eight to the half-minute. . . .'

Every bandmaster in the service has had experience of the Colonel who has two tunes, one of which is 'God save the King' and the other isn't; but the hero of the following story had only one, if as many.

'In my old division the band had a splendid march which they used to play specially for me. I can't think of the name, but the band used to play the tune and the bugles played, and the drums, sometimes by themselves, then all together.'

We played through our entire collection of bugle-marches, but particularly (as it seemed to answer the description) my own arrangement of 'Marching through Georgia' then recently published.

'No good. Nothing like it.'

Therefore the 'old division' was applied to, and in due course we played the march from the borrowed copies.

'That was it! Very good! Something like a march! Splendid!'

Of course it was the very identical 'Marching through Georgia.' And Brer Rabbit, he lay low, he say nuffin'. He didn't dare!

They manage these things better in France, if one may judge by a story for which Gounod is responsible. It was at the time when he was serving in a military band in Paris. The band was playing on parade, and the Colonel reined up and listened intently, keeping time (?) with his riding-whip. The piece over, the following conversation ensued:

Bandmaster (saluting): 'The programme is concluded, but is there anything more which M. the Colonel would like?'

M. the Colonel: 'Oh no, unless you will have the goodness to play for me that piece I love so much.'

Bandmaster: 'Sir, that was the piece we have just played.'

M. the Colonel: 'Ah, yes? Then nothing more, thank you.' [Salutations. Excunt.]

AN ANCIENT BANDMASTER.

'Johnnie' Earle was born in 1815, the son of a musician then serving in the Marines. He himself joined the band as a boy, worked his way up until he became bandmaster, and was pensioned off in the fulness of time. Even then he did not altogether sever the connection, for he still obeyed the Divisional Standing Order, and lived near barracks 'within sound of the bugle'; also within sound of the 'old band' playing under the trees in the corner of the parade-ground, and on a fine summer day he could be descried on the fringe of the scattered assembly of listeners, quietly enjoying the music. He was a little, slender man, scrupulously neat in dress, courtly in manner, and despite his seventy odd years, carried himself well. He was exceptionally quiet and modest (even for a bandmaster!), and it was not without some difficulty that I gleaned from him a few reminiscences which are now repeated in much the same scrappy way in which they were jotted down:

The band in his father's time numbered only twenty, and was recruited largely from the Oxford Militia.

Gosport at the time boasted a theatre, and it provided evening employment for the musicians.

The Prince Regent (afterwards King George the Fourth) was fond of the sea, and often commanded the services of the band in connection with his maritime diversions.

A Master of the Band (name forgotten) in 1820 was honoured on his retirement with a position in the King's Private Band.

In 1821 His Majesty (George IV.) visited Ireland, the band being in attendance. John Smally was Master of the Band; Earle's father was then serving as a musician.

The following confirmative extracts from the *Dublin Evening Post* are interpolated:

August 14, 1821.

'His Majesty's Royal Marine Band arrived yesterday morning at Dunleary, per the *Active* frigate, and having remained some time in the Lower Castle-yard, were conveyed in carriages to His Majesty's Palace in the Park.'

September 4, 1821.

'The Band of the 23rd or Royal Fusiliers was stationed near the slip and His Majesty's Royal Marine Band stood on the deck of the *Royal George*.'

September 8, 1821.

'On His Majesty's return to Kingstown on Wednesday evening, dinner was served up in the State apartment of the Royal Yacht *George* to the King and the Lords in waiting. Admiral Keppel, Commodore Paget, &c., had the honour of dining with His Majesty. The King afterwards sat on a sofa on deck, where His Majesty was entertained by his Marine Band. They performed several favourite pieces of music; "St. Patrick's Day" and "Garryowen" were called for and applauded by the King most heartily.'

A Royal visit to Scotland followed, and according to Corps records the band was embarked for Royal duties pretty frequently at about this time.

Resuming Mr. Earle's narration:

The composition of the band was extraordinary not only in regard to the Serpents and other weird instruments then in vogue, but in including three West Indian blacks as 'time-beaters,' a survival of the Crusades. They wore turbans, hessian boots, and a fantastic dress, and played between their tambourines, triangles, 'Jingling Johnnie' or Turkish Crescent, and bass drum. Side drummers were found by the corps drummers.

The Duke of Kent (Queen Victoria's father) was responsible for the idea of 'stopping' and putting keys to a bugle, hence the 'Royal Kent Bugle' which, with its big brother, the Ophicleide, considerably improved the band's facilities.

In 1826 the band wore white coats with red epaulettes and aiguillettes, a wonderful hat with white plume tipped with red, sword-belt with breast plate, plain anchor device, worn over the shoulder, scarlet trousers (formerly French blue) with 1½-inch white stripes. Earle said that he had seen the King of Sardinia in a similar dress to that of the bandmaster (presumably without the four stripes).

The band first played at Osborne at the time when the Duchess of Kent, with her daughter 'Princess' Victoria, lived at Norris Castle. The band went there repeatedly, and Earle described the spot where they played, and how there was a swing whereon the Princess and her companions used to amuse themselves.

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The programmes would consist of overtures and selections from the operas of Auber, Rossini, Mozart, Mehul, Weber, and Donizetti (then a rising composer), dance music, transcriptions of songs (Schubert was a favourite, and later Balfe), and marches.

The string band was formed, to satisfy Royal requirements, in 1853.

Earle treasured a handsome tie-pin with the legend 'Dieu vous garde,' which was given him by the Emperor Napoleon, and recalled a visit to Cherbourg in attendance on the Queen and Prince Consort in the Royal Yacht in 1858.

Another interesting 'ancient mariner' was Henry Jones, born 1817, who joined the Corps as a drummer, and afterwards became a musician. He had many interesting stories of life afloat, of the excellent ships' bands of the time (composed largely of Maltese and Italian string players), and the curious old naval customs in which the marine drummer, the bo'sun, and the ship's fiddler took a hand. Bugles were not used in the corps until after the Crimean War, before that time all calls being sounded on the drum. A life assisted at réveillée, playing the 'Three camps' and 'Old mother Hubbard'; at meal-times the 'Roast Beef of old England'; and 'Heart of Oak' when beating to fighting quarters. Also at retreat and tattoo with 'Robin Adair,' the 'Green Willow,' or something fanciful.

The repertory was kept up by exchange of music with ships' bands and others, a Captain Smith of the Corps and other musical officers on the Mediterranean station keeping the band well supplied with new Italian music as it came out.

Jones also described in detail an interesting ceremony, the Guard Mounting at Portsmouth at 10 a.m. 'according to the church clock.' This took place daily, and from May to October had the added dignity of a Trooping. Whatever regiment furnished the field officer of the day also found the adjutant, the surgeon, and the band. Detachments from all the regiments in garrison furnished the different guards, which assembled on the Grand Parade, and were marshalled into line and inspected by the Adjutant of the day. The officers 'fell out' and joined the Field Officer at the saluting base. Then the Town Major arrived, and in turn inspected and approved the guards. At a drum signal the officers 'fell in,' each facing his own guard. The Field Officer of the day then gave the command, 'Officers, to your guards, March!' The band from its place opposite the right of the line played 'Scipio' or other slow march, and the officers rejoined their guards. The command 'Troop!' followed, and the band marched along the line playing 'Tom Tinker,' 'The Merry Mason,' 'Polly Oliver,' or other march in 2 time; then back again in quick time. A 'March past' followed, the other guards marched away, and the main guard, headed by the band, proceeded to the guard-house, which was then situated on the ramparts overlooking the Grand Parade. While the sentries were being relieved the band formed ring and played a programme of music from M.S. books which were held by a fatigue party told off for the purpose. (No bandstands or card-holding devices were then in use; marching music was played from memory.) Finally, the old and new guards saluted one another, and the old guard moved off in slow time, breaking into quick time after proceeding some twenty or thirty paces, headed by the band.

If for no other reason the above is interesting as showing the complete metamorphosis which took place about the middle of the last century; for the Marines'

band which Earle took to Cherbourg in 1858 was identical in all essentials with the band of to-day, whilst that which accompanied George IV. to Ireland in 1821 might have been identical with that which embarked with Noah in the Ark, and the Serpent a survival of the Garden of Eden.

SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH MUSIC IMPOSTURE.

The trenchant article by Dr. R. R. Terry under this head that appeared in our August number has attracted much attention. *The Times* of August 8 devoted one of its chief leaders to the subject. We give some extracts:

PLAINSONG AND PROFITS.

The legend of German scholarship and German accuracy which had come down to us in this country from a bygone generation has received a good many rude shocks since the beginning of the War. Like most myths, it had its solid foundations in the past, but the new commercialism which sprang up with the German Empire has rapidly corroded them and the spirit which conceived and wrought them. Some months ago we drew attention to the slashing attack which an eminent Italian Dante scholar had made upon the ignorance, the presumptuousness, and the bad taste of a whole mass of recent German writings upon the great Florentine. Now we have to thank a countryman of our own for an exhibition in another field of the shallowness and the ignorance of much modern German work which has been 'boomed' with equal effrontery and with equal success. Dr. Richard R. Terry, the Director of the choir of the Roman Catholic Cathedral at Westminster, is a recognized master of Church music. The singular beauty and purity of the work with which he constantly delights all lovers of sacred song in its noblest forms are an abiding and an irrefragable testimony to his competence in the domain he has made his own. It has been his duty to study a great deal of modern German church music, and in the current number of the *Musical Times* he records his judgment upon it. As Signor Benvenuti brands the output of German popular studies in Dante, so does Dr. Terry brand the products of the Teutonic factory of German church music. They are, he proclaims, what factory products in art invariably prove to be. They are 'dull, monotonous, uninspired,' and 'persistently amateurish.' Collections with pretentious titles turn out to be 'consistently unreliable.' Numbers of them are audaciously and clumsily garbled. Even work so venerable and so great as the illustrious Palestrina's is shamelessly 'faked' by the scholarly German editors and publishers. Dr. Terry's indictment is more weighty, because he bears generous witness to the services of German musicians in restoring the best ideals of church music between 1830 and the creation of United Germany. He freely acknowledges the debt the world owes men like Proske and Franz Witt in reviving the dignity, the sobriety, and the liturgical fitness of such compositions.

How did the change come about? How did an admirable movement which at first promised excellent results degenerate into 'nothing more than a trade, a trade masquerading in the name of religion and art'? The story, as Dr. Terry tells it, is both amusing and instructive.

The writer then goes on to recapitulate the chief statements of the article.

Mr. S. Royle Shore writes:

SIR,—The exposure by Dr. Terry in the August number of the *Musical Times* of the effects of modern German commercialism, underlined in a recent leading article in *The Times*, on 'Plain-song and Profits,' is a timely one. He is, however, careful to point out that an exception has to be made as regards the publications of the polyphonic period by Breitkopf & Härtel. By these he doubtless means, in the first place, their folio editions for reference of the complete works of Palestrina, Vittoria and Orlando di Lasso; and, in the second place, their octavo performing editions, perhaps over-edited sometimes, of selected Masses, Magnificats, Motets, &c., of these and other masters. How

important is this exception will be seen when it is realised that the folio volumes of Palestrina are thirty-three in number, of Vittoria eight, and of Orlando di Lasso, when complete, sixty in all. Of the octavo issues I have no figures. They would doubtless be impressive. What have we in this country to show in direction of a 'corpus' of the English music of the polyphonic period such as Germany has been able to show in relation to the Roman, Flemish and Spanish schools? Putting aside the publications of the Musical Antiquarian Society of the 'forties, which are perhaps hardly in the form indicated, and those of the Purcell Society, which belong to a later period in music, we have in the ecclesiastical domain not more than one volume to which to point. I refer to the Ouseley folio edition of the works of Orlando Gibbons not printed by Boyce. Even this, in view of the exception, might not be allowed the position claimed for it. It was published by Novello & Co. more than forty years ago, is out of print, and may not be easily obtainable.* I do not refer to the various efforts that are being made to provide purely performing editions for choral purposes of ecclesiastical music of the period in question. To one of these, the 'Cathedral Series,' with which my name is associated, an appreciative reference was made in the July number of the *Musical Times*. These are on different lines. More to the point in the secular domain is the enterprising publication on a definite plan of Madrigalian music by the Rev. E. H. Fellowes.

It is not a popular thing at the present time to say anything good of our enemies, but, whilst continuing to emancipate ourselves from that undue Teutonic influence which has so cramped us in times past, and keeping in mind its seamy side, so well shown up in Dr. Terry's article, let us at least learn something from German enterprise and organizing power, and by setting on foot a scheme for a 'corpus' of our old music, commencing perhaps with the complete works of Tye, Tallis, Whyte, Byrd, and Gibbons (the latter in supplement to Ouseley's effort), help to redeem one of our many national reproaches. Could not Messrs. Novello & Co. initiate a scheme, and call to their aid the many experts who are known to exist?

G. W. L. MARSHALL-HALL, COMPOSER AND POET: AN APPRECIATION. BY EDMONDSTOUNE DUNCAN.

A tall, lanky man of striking personality—big, well-poised head, high frontal, black hair, bushy eyebrows, firm jaw, prominent nose, and the most kindly sensitive eye in the world—one however which could harden into steel on occasion, at the scent of battle or philistinism—there you have Marshall-Hall as we knew him in his student days.

He drew one from the first with extraordinary magnetism, and one followed grumbling. You divined inevitably that if any soul in the world ever loved music or art for its own sake, wholly, consumedly and single-heartedly—this man did. Byrd, Purcell, Bach, Beethoven, Wagner, were themes that kindled in him most wonderful fires of poetry. For Marshall-Hall was essentially a poet, and he understood musicians and poets of all times and places much as other men know figures, newspapers, cricket, or motoring. They were his friends and constant companions.

The promise of early days quickly ripened into action. Almost before completing his studies at the Royal College of Music, he was writing articles in half-a-dozen morning, evening, weekly, and monthly papers and magazines. And stunning things they were—full of enthusiasm and enlightenment and a splendid vision. There were also sundry hard uncomfortable raps on the sconces of people of place and position, which genius rarely forbears—at whatever cost.

In his spare time between teaching, copying, and writing (London let this son of hers vie with the

Mapleson pens) he was composing operas—words and music—big works that might have made his name the pride of Europe had he been Russian or French. But in those days ambitious English words was worse off than now. And Marshall-Hall was nothing if not ambitious. His industry too was phenomenal. He never seemed to tire in his wide range of gifts. He was a linguist and a born orator. I remember during some social disturbances, when every reformer's tongue was unloosed, Marshall-Hall, not to be outdone, armed with nothing more formidable than a wooden chair snatched from his kitchen, stalked into Hyde Park, stood on his portable platform, and by his charmed utterance drew one of the largest crowds of the day. And his theme, if you please, was for the most part—Art! About this period he startled Sir George Grove by proposing a series of lectures on music at the Royal College, and on a doubt being hinted, suggested that the Board of Professors might hear them first.

It was Hallé who got the authorities to appoint Marshall-Hall as first Ormonde Professor of Music at Melbourne University, at a salary of £1,000 a year. Their gain was our loss. There his work has been wonderfully fruitful—witness the founding of the Conservatorium in the Antipodean capital. I recall the thrill of pride which Michael Balling not long ago raised, by a sudden reference to 'that splendid musician—Marshall-Hall,' whose labours he had shared for a time in Australia.

Very little of Marshall-Hall's music has so far found its way into publishers' catalogues. Op. 1, a 'Song-cycle of Life and Love' (Joseph Williams), is a wonderful early effort. It sounds as fresh to-day as it did a quarter of a century ago. A Symphony in E flat (played at Queen's Hall, August 20, 1907) is a Breitkopf's Library edition.

Marshall-Hall's latest works were three String quartets and a Quartet for horn and strings, six songs, and the one-act opera, 'Stella.' Still more important is 'Romeo and Juliet,' which is probably his greatest work. Here he has used Shakespeare's own text. The opera was published by Enoch just before the composer set out for Melbourne—his last journey.

By the courtesy of his son, the violinist, Hubert Marshall-Hall, I am able to state that almost everything has been played in Melbourne during the composer's lifetime. 'Stella,' it appears, was given twice with great success at His Majesty's Theatre in 1912. Of 'Romeo,' only the Balcony scene has been played. 'Stella,' it will be remembered, ran for a week at the Palladium last year.

For the rest, beyond very occasional orchestral performances, little or nothing of the composer's big output has reached our English public. Yet he was a man of operas,* a Londoner, born in Edgewood Road in 1862, grandson of the famous physician of the same name. He died July 19, 1915, aged 53.

Contrary to a widely circulated statement, the musician was no relation of the eminent K.C., though chance circumstances associated the two families generations ago.

From King's College he had gone to Oxford, and later to Switzerland and the profane country, winding up with the Royal College. He further held some early appointments at Newton Abbot and Wellington College.

Marshall-Hall was a good hater. He detested shams, narrowness, selfishness, and ignorance, and never failed to let people know it. He had some of the gentle art that Whistler boasted. That accounted for his losing for a period his University post. A complete

* We understand that the plates still exist, and that copies can be produced to order.—[Ed., M. T.]

* 'Leonard,' 'Dido and Æneas,' 'Harold,' 'Stella,' and 'Romeo and Juliet.'

from his 'Hymns Ancient and Modern' seems to show this:

Forgive thy saints, Lord, for their lewd ideas,
Me for my songs—and Reid for his long ears.

But Melbourne had forgiven whatever there was to forgive—the artist had been honourably reinstated, when, alas! death snatched him away.

It was a fitting tribute to the memory of so rare a man—so splendid a genius—one whose life was devoted to the highest interests of art—if a complete edition of his works could be issued. That they are worthy of such posthumous honour no musician who has ever heard a bar of Marshall-Hall's music can possibly doubt.

Australia would honour herself in the deed.

THE GLASTONBURY FESTIVAL:

MR. EDGAR BAINTON'S 'OITHONA.'

That the Glastonbury Festival should survive circumstances which have caused the temporary abandonment of our other Festivals says much for the enthusiasm and untiring energy of Mr. Rutland Boughton and those associated with him in the production of the music-dramas. Indeed, apart from the intrinsic value of the performances, and their interest as part of an artistic propaganda, one must admire the perseverance which the Glastonbury musicians are showing in their devotion to an ideal.

As this year's Festival, which began on August 11, and was to end on the 28th of the month, is the second to be held, it may not be out of place to discuss briefly one or two aspects of the scheme. In the first place, the wisdom of selecting such a spot as Glastonbury for the Festival may, perhaps, be a little doubtful. While the rich legendary and historical associations, the remote peacefulness and the beautiful surroundings of the little town undoubtedly create a favourable atmosphere both for artists and audiences, yet it might have been better, from the public point of view, to have chosen a place nearer to one of the big centres of population, because for a good many music-lovers anything in the nature of a pilgrimage is often impossible, and although the Bayreuth analogy may be instanced, recent years have shown Bayreuth slowly outliving its usefulness. The Wagnerian drama has taken root in the world's big cities, where the people, perhaps, appreciate it even better, amidst their workaday surroundings, than in the Wagnerian Mecca itself. The necessity, in Wagner's day, of calling attention to the fact that opera must be regarded as serious art, no longer exists.

A second thought which suggests itself, after a visit to the Festival, is that the music-dramas need not be so much concerned with the legendary past. Considering the associations of Glastonbury, this was of course a natural line to take, but looked at in the light of an endeavour to establish a genuinely English opera, the idea may be open to question. The 'bear-skin' (or 'bare-skin') school of opera has already been tried by various English composers—notably Holbrooke, with his 'Dylan' and 'The Children of Don,' and Gatty with his 'Greysteel'; but whether the field is quite a suitable one for the particular genius of our musicians seems doubtful. Wagner, we know, considered this was the only way of founding a real national music-drama, but Wagner, of course, does not represent the beginning or the end of German opera. Moreover, the French school was not founded upon ancient Breton legends, nor the Italian school upon stories of the days of Romulus and Remus. Perhaps Mr. Boughton and other composers in sympathy with him might find a more successful field in historical times, or even in the life of the countryside or of the

towns, in our own days. What a fascination, for instance, an opera founded upon the Elizabethan or Stuart periods might have, if the subject were skilfully handled.

The Glastonbury experiment is certainly one which is artistically justified, and no doubt it will develop and modify its present lines, under favourable circumstances. We have learned to see things operatic in a much clearer light since Wagner's time, and the Glastonbury school must be a development, not a copy, of the æsthetic principles which created Bayreuth.

As for the actual performances, there is much that is admirable. One remarkable lesson is to be learned from them, the possibility of staging opera with an artistic simplicity which does not require elaborate technical resource. Within the limits of a small hall and tiny stage Mr. Boughton has achieved wonders, in the face of many difficulties. The plan he has adopted, of draperies and cleverly-designed 'back-cloths,' with a simple system of lighting (from the auditorium), gives the operas a charmingly effective setting, of appropriate atmosphere. It was possible to test this by the performance of a familiar thing—Act 2 of 'Tristan,'—which, as staged on the lines just described, was surprisingly good. The striking back-cloth, the work of Christina Walshe, who has been responsible for the designing of all the scenery and costumes used at the Festival, deserves special mention.

The opening performance, on the afternoon of the 11th, saw the production of Mr. Edgar Bainton's 'Oithona,' an opera in one Act (two Scenes), founded upon an Ossianic legend.

The story, quoted from the programme, is as follows:

Gaul, the son of Morni, attended Lathmon into his own country, after his being defeated in Morven. He was kindly entertained by Nuath, the father of Lathmon, and fell in love with his daughter Oithona. The lady was no less enamoured of Gaul, and a day was fixed for their marriage. In the meantime Fingal, preparing for an expedition into the country of the Britons, sent for Gaul. He obeyed, and went; but not without promising Oithona to return, if he survived the war, by a certain day. Lathmon, too, was obliged to attend his father Nuath in his wars, and Oithona was left alone at Dunlathmon, the seat of the family. Dunrommath, lord of Uthal, supposed to be one of the Orkneys, taking advantage of the absence of her friends, came, and carried off by force Oithona, who had formerly rejected his love, into Tromáthon, a desert island, where he concealed her in a cave. Gaul returned on the day appointed, heard of the outrage, and sailed to Tromáthon to revenge himself on Dunrommath. When he landed he found Oithona disconsolate, and resolved not to survive the loss of her honour. She told him the story of her misfortunes, and she scarce ended when Dunrommath, with his followers, appeared at the further end of the island. Gaul prepared to attack him, recommending to Oithona to retire till the battle was over. She seemingly obeyed; but she secretly armed herself, rushed into the thickest of the battle, and was mortally wounded. Gaul, pursuing the flying enemy, found her just expiring on the field: he mourned over her, raised her tomb, and returned to Morven. Thus is the story handed down by tradition; nor is it given with any material difference in the poem, which opens with Gaul's return to Dunlathmon.

Stripped of unnecessary details the plot is simple enough, except that it is not quite clear whether Oithona joined in the fight as a means of suicide or with a view to helping her lover. Mr. Bainton (who, in the absence of any information, one must presume to have been his own librettist) shows that he has an appreciation of the operatic value of plunging *in medias res*, for the first scene begins with Gaul returning to find his bride gone. The hero summons his warriors, explains the situation, and announces

his intention of sailing on the morrow to avenge the crime. The second scene shows us Oithona alone in her captivity, her discovery by Gaul, the arrival of Dunrommath and his men, the combat, and Oithona's death. On the whole, the libretto is well planned, although a little more dramatic tenseness would have been welcome. The music, on the other hand, suffers a little from a too continuous intensity.

Any discussion of Mr. Bainton's score is somewhat handicapped by the fact that no orchestra was available for the performance, the score being reproduced on the pianoforte with considerable skill by Mr. Clarence Raybould. As far as one could judge, however, it has considerable dramatic force and a good deal of music that is original and clever. It is quite modern in style, the vocal line lying midway between the declamatory and the lyric, with an independent orchestral commentary, in which leading themes are occasionally used. A fine choral hymn is the most striking thing in the first scene, in which also there are some fine phrases for Gaul. In the latter part of the opera, Oithona's monologue and her death scene form the most impressive passages. The fault already referred to—a rather too strained feeling, with a constant climactic effect—is perhaps the most serious defect of Mr. Bainton's music, but the opera was undoubtedly well worth a hearing. The performance was very smoothly done, with Mr. Frank Mullings as Gaul, Miss Marjorie Ffrangcon-Davies as Oithona (both excellent,) and a vigorous band of British warriors provided by the Street Male-voice Choir. The opera was effectively staged, in the manner described above.

In the 'Tristan' Scene, which followed 'Oithona,' the chief rôles were taken by Madame Gleeson-White and Mr. Frank Mullings, both of whom sang finely and acted with much distinction. Again a pianoforte was employed, with excellent effect, although probably a large number of listeners mentally supplied the orchestration for themselves. In this Wagnerian excerpt two local singers appeared: Miss Jessie Norman (of Wells), who made a promising début as Brangaene, and Mr. David Scott as Melot. The remaining productions of the Festival were Mr. Rutland Boughton's 'The Immortal Hour,' the same composer's 'The Birth of Arthur' (Act 2, Scenes 1 and 2), and Purcell's 'Dido and Æneas,' all of which had been previously performed at Glastonbury. H. C.

MUSIC FOR SOLDIER AUDIENCES.

Dr. W. Walford Davies, who has been able to achieve so much with his specially-formed male-voice choir in connection with camp concerts, wrote recently to *The Times* on music for soldier audiences. We make the following extract:

THE IDEAL PROGRAMME.

If these things are true, then some rejuvenation and reorganization of musical forces are needed. Well-meaning, unskilled efforts of amateurs must give place to organized concerts of the right kind, controlled by the best available conductors in each camp district. I venture to suggest that good choral societies should equip their own special camp-choir. It should be small, skilled, and mobile, partly modestly professional and partly amateur, armed with a carefully prepared series of suitable songs—not patriotic effusions about enlistment, but homely ditties, folk-tunes, rounds and catches, sea-chanties, a few songs frankly solemn and even religious, others as frankly light-hearted and inconsequent, such as the delightful 'Bullgine':

Tibby hey, rig-a-gig, in a jaunting-car,
Ah ho, weyo, are you most done,
With Eliza Lee
All on my knee,
So clear the track, let the Bullgine run.

There is probably nothing more repellent to a soldier than an evangelistic effort disguised as a concert item. Yet the most moving and intimately grave songs are listened to in intense silence at almost every camp, notably one particular old negro song to the words:

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

A concert-party must not fear to sing their hearts into the chosen songs with some recklessness, though it seems to involve the sacrifice of a cherished reticence. One of our small choir's happiest performances was an auxiliary one given to a few Scottish soldiers on a railway-station. They were billeted in the waiting-room, and rewarded us with two or three delicious hot potatoes from a steaming pot on the fire.

No programme should be without choral songs, and those in which the men can join with little trouble; nor should it be without skilled solo items in which they cannot possibly join, but only admire. A well-played Bach movement in violin alone will always succeed. The ideal programme seems to be that which combines finished workmanship with homely simplicity. Every number must be alive in its own order; in other words, relevance, rhythmic momentum, a child-like imaginative appeal, intelligible melody, and the colour, light, and shade which distinguish every genuine musical utterance must all have their place. Incidentally, it is a good plan to ask one of the audience to contribute a song.

The Committee for Music in War-time seeks to ally distress among a body of men and women who (as its first circular said) deserve well of the public. But the general and more urgent aspect of their task and one of general public interest with a right to public support includes this, and it is this—that now and immediately they have to nourish and sustain the new vitality in music. This can only be done with anything approaching adequacy if the right skilled people will take up the work in many centres and, it must be added, if music-lovers will pay for it.

Church and Organ Music.

HYMNS AND THE WAR.*

BY HARVEY GRACE.

This is a day of mammoth hymn-books. The 'English Hymnal' contains 744, the old and new editions of 'Ancient and Modern' 638 and 640 respectively, 'Church Hymns' 658, the 'Congregational Church Hymnal' 775, the 'Baptist Church Hymnal' 802, the 'Methodist Hymn Book,' 981, the 'Primitive Methodist Hymnal' 1108, and the 'Moravian Hymnal' 851 (which is 472 less than the edition of 1886). One might suppose that congregations, armed with these tomes, would be ready to fill up their voices in strains befitting every occasion and subject. Soon after the outbreak of war, however, the appearance of special hymns in leaflet form seemed to imply that these huge collections failed to satisfy congregations, and the issue of 'In Hoc Signo,' containing fifty-two hymns, tends to confirm the suspicion. So far as the 'English Hymnal' is concerned, the deficiency is less real than apparent, since that book contains twenty-three of these fifty-two, besides such obviously appropriate numbers as 'O God, our help,' 'God moves in a mysterious way,' 'O Lord, how happy should we be,' and others which, for reasons of space, are omitted from 'In Hoc Signo.' It is, of course, a truism that a good poem is not necessarily a good hymn, though a good hymn cannot well fall below a fair poetic standard. There are also sets of verses that are neither hymns or poems, but just a series of reflections strung together metrically—

* 'In Hoc Signo. Hymns of War and Peace, with tunes.' 6d. net. London: S.P.C.K.

useful for the individual, but lacking both the imaginative touch of the poem or the universal appeal of the hymn. If 'In Hoc Signo' contains among its new items but a small proportion of genuine hymns, we need feel no surprise, since the art of devotional composition, whether in prose or verse, seems to have declined of late years. Few of our writers seem to be able to recapture the noble simplicity that is a feature of the older models.

Many modern hymns, moreover, are fitter for private than public use. No. 34 in this collection is a good example. As a song, or for repetition by the individual as a stimulus before intercession, it is excellent. But as it is addressed to the absent one, it is hardly suitable for use as a hymn. Here is the first stanza:

How can I cease to pray for thee? Somewhere
In God's great universe thou art to-day;
Can he not reach thee with his tender care?
Can he not hear me when for thee I pray?

Apart from this question of fitness, the notes of interrogation are not a hymn-like feature. They are particularly ineffective in this case, as they are all wedded to perfect cadences.

Russell Lowell's 'Once to every man and nation' is an example of the excellent poem that is not a hymn. Kipling's 'Land of our birth' (No. 8)—one of the best things in 'Puck of Pook's Hill'—is an outstanding example of verses that satisfy in both respects. So is the famous 'Recessional,' though when it is used as a hymn, the second and third verses should be omitted, since they are obviously inappropriate for use save after some such national celebration as inspired them.

One may read No. 11, old Bunyan's quaint verses, 'Who would true valour see,' with pleasure, and at the same time doubt whether a congregation to-day will be edified by singing such lines as:

No lion can him fright,
He'll with a giant fight;
But he will have a right
To be a pilgrim.

Hobgoblin nor foul fiend
Can daunt his spirit. . . .

The touched-up version in the 'English Hymnal' is more practicable, and hardly less quaint. It is a pity that neither 'Ancient and Modern' nor the 'English Hymnal' contains another hymn in this metre, since the tune to which these Bunyan verses are set is one of the most delightful of folk-song adaptations, and most of us would have been glad of frequent opportunity of using it.

Of hymns that are new or unfamiliar, and that deserve to be widely used, the following are perhaps the most notable: 'Lord, while afar our brothers fight' (S. C. Lowry), 'Lift up your hearts, we lift them, Lord, to Thee' (H. Montagu Butler), 'The King, O God, to Thee his heart upraiseth' (R. Tailour, adapted by Robert Bridges), 'Father, we look to Thee in all our sorrow' (F. L. Hosmer), 'My soul, there is a country' (Henry Vaughan), 'O Lord of Hosts, Who didst upraise' (A. C. Benson), 'Eternal Ruler of the ceaseless round' (J. W. Chadwick), 'Fierce was the wild billow' (Anatolius, tr. J. M. Neale), and the splendid 'O faith of England,' by T. A. Lacey.

'God save the King' appears in an emasculated form, though if we could not and should not pray for the confounding of such politics as the violation of Belgium and the frustration of such knavish tricks as piracy and the use of poison gas and liquid fire, we

have no right to be fighting them. The omission of the belligerent verse—poor stuff as literature, but very successful as a direct expression of what all but a mere handful of us feel—is ill-atoned-for by three verses by W. E. Hickson. They contain no such terrible rhymes as 'glorious' and 'over us,' 'arise' and 'enemies,' 'reign' and 'king,' or 'cause' and 'voice,' but as they also give us nothing but some neatly-turned platitudes, we are the losers by the transaction.

On its musical side the book has hardly a weak page. The new tunes are generally excellent, especially a half-dozen by 'Anon.'—a modest style and title that rarely hides such good work as this. Good as are the new tunes, it may be questioned whether the inclusion of so many was wise or necessary. All but some half-dozen of the fifty-two hymns can be sung to well-known tunes. It would have been well to have suggested popular alternatives in cases where new ones are provided; also no hymn-book, even one so small as this, should be without a metrical index, for the convenience of organists faced with the sudden need of finding a well-known tune for unfamiliar words. Of old tunes that ought to be familiar, but are not, the book contains several. How could such a fine specimen as No. 4, by S. S. Wesley, by the way, have remained hidden for so many years? Wesley's contributions to 'The European Psalmist' varied in merit, and some deserved their subsequent oblivion; this splendid one deserved to live. The fifth line contains a series of sevenths that must have caused some head-shaking among Victorian musicians:



Generally, tunes and words are well mated. An exception is No. 5, where the hymn seems to demand a more masculine melody than the pastoral 'Surrey' of Henry Carey. The 'English Hymnal' choice of 'Vater Unser' is better. That fine old German tune is here, with seven others of Teutonic origin,—a reminder of what our hymnody owes to that source. The policy of 'no German music,' carried out rigorously in our churches, would be as illogical as it is in our concert rooms, and even more of a deprivation.*

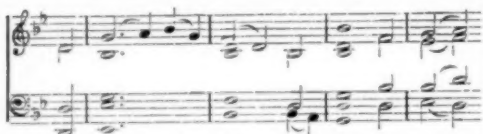
While the harmonization of tunes is of course technically above reproach, there are a few cases where the style adopted is questionable. The magnificent old Irish melody 'St. Patrick's Breastplate' is treated as if it were a German chorale. Surely a simpler harmonic treatment is more fitting than this, which moreover implies too slow a pace:



The vigour of the tune is much better brought out by unison singing, with a bar as the unit, at about

* In order to test this, I examined a couple of columns of the indexes in 'Hymns Ancient and Modern' and the 'English Hymnal,' chosen at random, and found that rather more than a fifth of the tunes were of German origin.

$\text{♩} = 32$ ($\text{♩} = 96$), with some such accompaniment as this from the 'English Hymnal':



As a collection of excellent verses, with some admirable hymns among them, set, with hardly an exception, to worthy (though not always congregational) music, 'In Hoc Signo' is deserving of nothing but praise. With all its excellences, however, one lays it aside with a question as to whether it was necessary. It would appear that folk took their hymn-books, turned to the section headed 'In time of war,' discovered a mere handful of hymns, and at once decided that the books were deficient. As a matter of fact, however, there are scores of fine hymns in the average collection that are suitable for such a time as the present, although they contain no mention of war. 'O God our help,' 'Through all the changing scenes of life,' 'O God of Bethel, by Whose hand,' the various metrical versions of 'The Lord is my Shepherd,' 'O let him whose sorrow,' 'Thy kingdom come,' 'Lord of our life,' 'O quickly come,' 'God moves in a mysterious way,' 'Shepherd divine, our wants relieve,' 'Lord, teach us how to pray aright,' 'Great mover of all hearts'—it would be easy to make a list running well into three figures. There are many Psalms, too, which have trebled their meaning for us during the past year. We have a fine store of song in prose and verse already at our fingers' ends, without adding to the labours of our choir librarians. Nor need we be unduly mealy-mouthed. A nation that draws the sword with clean hands, convinced that it is fighting for freedom and justice, need not hesitate to do as Cromwell did at Dunbar, and fall on crying, 'Let God arise, and let His enemies be scattered. . .'

The organ at St. John's Cathedral, Newfoundland, has been rebuilt by Messrs. Norman & Beard. The blowing arrangements and electric action are new, and the following stops have been added:

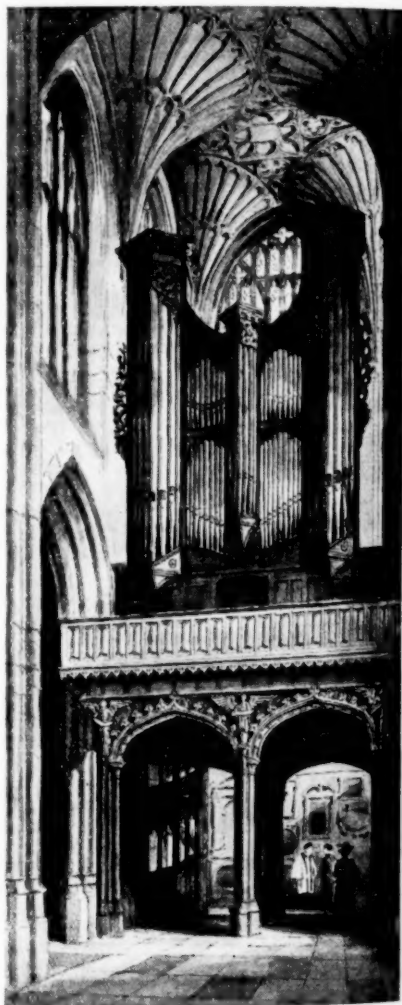
		Feet.
GREAT:	Open diapason ..	16
	" " " " ..	8
SWELL:	Tromba ..	8
	Gemshorn ..	8
SOLO:	Tuba ..	8
	" " " " ..	8
PEDAL:	Open diapason ..	16
	Dulciana ..	16
	Trombone ..	16

The organ is divided, and placed on the north and south sides of the Choir. The cases are designed by Gilbert Scott. The dedication took place on June 24, when Dr. Alfred H. Allen, the organist, played Stanford's Postlude on a Theme of Orlando Gibbons, the Sonatina from Bach's 'God's time is the best,' Mendelssohn's Sonata No. 1, Wesley's Andante Cantabile, Parry's Prelude on 'Rockingham,' and Elgar's 'Imperial March.'

Dr. A. H. Mann lectured at Norwich recently before the Eastern Section of the I.S.M. on 'Suggestions for improvements of various parts of our sacred services.' The lecturer dealt helpfully with such generally-neglected details as monotoning, amens, and responses. In regard to these last, he laid stress on the fact that their proper performance was impossible unless the clerical officiant sang his part in perfect tune. Well sung, the preces and responses formed a kind of duet, highly devotional in effect. As usually performed, the bad vocal method and faulty intonation of the clergyman made the efforts of the most careful choir-master of little avail. It is a pity that lectures such as this should generally be delivered to organists and choirmasters only. General to clergy and congregations, they would supply a long-felt want.

BATH ABBEY AND ITS ORGAN.

In our issue of November, 1908, appeared a long descriptive article on the above subject. We are glad to learn that the criticism we then passed on the position of the organ has borne fruit, and that the Rector and Churchwardens, as a result of the public meeting convened at the Guildhall, Bath, on June 14, 1912, have removed what was undoubtedly a blot on this beautiful Abbey Church. The difficulties of accommodating the organ appear to have been



NEW ORGAN LOFT AND ORGAN CASE, BATH ABBEY.

satisfactorily surmounted by the architect of the Abbey, Sir T. G. Jackson, Bt., R.A., a perspective view of whose design is given above.

The work of rebuilding the instrument was entrusted to the original builders, Messrs. Norman & Beard, Ltd., who, in conjunction with Mr. Albert E. New (who has just completed a twenty-five years' tenure of his position as organist), have reconstructed the instrument to the following specification:

SPECIFICATION

1. Double
2. Open
3. Violon
4. Bass
5. Echo
6. Bass
7. Bass
8. Twelfth
9. Trombone
10. Trombone

11. Double
12. Geiger
13. Stopped
14. Dulciana
15. Flauto
16. Geiger
17. Piccolo
18. Clarinet
19. Clarinet

20. Double
21. Open
22. Open
23. Open
24. Horn
25. Harmon
26. Principle
27. Twelfth
28. Fifteenth
29. Full M
30. Sharp
31. Double
32. Fugam
33. Clarinet

34. Bordon
35. Open D
36. Violon
37. Lieblich
38. Salicion
39. Voix Ce
40. Principle
41. Lieblich
42. Fifteenth
43. Mixture
44. Contra B
45. Cornope
46. Obog
47. Clarinet
- II. Octave
- III. Sub
- IV. Stopped

48. Concert
49. Viol d'Or
50. Harmon
51. Vox Hum
52. Orchestra
53. Clarinet
54. Tuba M
- V. Octave

- VI. Octave
- VII. Octave
- VIII. Octave
- IX. Octave

- Five pneumatic

- Five

- Four

- Three

- One reversible

- Five combinat

- Five combinat

- One reversible

- Transmut to

- Swell Pedals

- The wind is go

- man.

A series of
New College
Dr. Basil Ha
Brewer, Mr.
The chapel
proceeds £685

SPECIFICATION OF ORGAN IN BATH ABBEY, AS REBUILT
BY NORMAN & BEARD, LTD., 1914.

PEDAL ORGAN. CCC TO G.—32 notes.

1. Double Open Diapason	32 Feet	Wood	12 Pipes
2. Open Diapason	16 "	"	32 "
3. Open Diapason	16 "	Metal	32 "
4. Violone	16 "	Wood	32 "
5. Bordun	16 "	"	32 "
6. Echo Bordun	16 "	"	32 Notes
7. Principal	8 "	Metal	12 Pipes
8. Bass Flute	8 "	Wood	12 "
9. Twelfth and Fifteenth	—	Metal	64 "
10. Trombone	16 "	"	32 "
11. Tromba	8 "	"	12 "

CHOIR ORGAN. CC TO C.—61 notes.

12. Double Rohr Flöte	16 Feet	Wood	61 Pipes
13. Geigen	8 "	Metal	61 "
14. Stopped Diapason	8 "	Wood	61 "
15. Dulciana	8 "	Metal	61 "
16. Flauto Traverso	4 "	"	61 "
17. Geigen Principal	4 "	"	61 "
18. Piccolo	2 "	"	61 "
19. Clarinet	2 "	"	61 "

GREAT ORGAN. CC TO C.—61 notes.

20. Double Open Diapason	16 Feet	Metal	61 Pipes
21. Open Diapason (large)	8 "	"	61 "
22. Open Diapason (medium)	8 "	"	61 "
23. Open Diapason (small)	8 "	"	61 "
24. Hoai Flöte	8 "	Wood	61 "
25. Harmonic Flute	4 "	Metal	61 "
26. Principal	4 "	"	61 "
27. Twelfth	2-2/3 "	"	61 "
28. Fifteenth	2 "	"	61 "
29. Full Mixture	3 Ranks	"	183 "
30. Sharp Mixture	2 "	"	120 "
31. Double Trumpet (heavy pressure)	16 Feet	"	61 "
32. Posaune	8 "	"	61 "
33. Clarion	4 "	"	61 "

I. Great Pistons to Pedal Compositions.

SWELL ORGAN. CC TO C.—61 notes.

34. Bordun	16 Feet	Wood	61 Pipes
35. Open Diapason	8 "	Metal	61 "
36. Violoncello	8 "	"	61 "
37. Lieblich Gedakt	8 "	"	61 "
38. Salicional	8 "	"	61 "
39. Vox Celeste	8 "	"	40 "
40. Principal	4 "	"	61 "
41. Lieblich Flöte	4 "	"	61 "
42. Fifteenth	2 "	"	61 "
43. Mixture	2 ranks	"	244 "
44. Contra Fagotto (heavy pressure)	16 Feet	"	61 "
45. Cornopean (")	8 "	"	61 "
46. Oboe	8 "	"	61 "
47. Clarion (heavy pressure)	4 "	"	61 "

II. Octave.

III. Sub-Octave.

IV. Swell Pistons to Pedal Compositions.

SOLO ORGAN. CC TO C.—61 notes.

48. Concert Flute	8 Feet	Metal	61 Pipes
49. Viol d'Orchestre	8 "	"	61 "
50. Harmonic Flute	4 "	"	61 "
51. Vox Humana	8 "	"	61 "
52. Orchestral Oboe	8 "	"	61 "
53. Clarinet	8 "	"	61 "
54. Tuba Mirabilis (heavy pressure)	8 "	"	61 "

V. Octave.

Stops Nos. 48 to 53 enclosed in a Swell Box.

COUPLERS.

- VI. Solo to Great. XI. Solo to Choir.
VII. Swell to Great. XII. Solo to Pedal.
VIII. Choir to Great. XIII. Swell to Pedal.
IX. Solo to Choir. XIV. Great to Pedal.

XIV. Choir to Pedal.

ACCESSORIES.

- Five pneumatic pistons to Great Organ.
Five " " Swell " "
Four " " Choir " "
One reversible piston for Swell to Great Coupler.
Five combination pedals to Swell Organ.
Five combination pedals to Pedal Organ.
One reversible pedal to Great to Pedal Coupler.
Tremulant to Swell Organ by rocking tablet.

Solo

Swell Pedals to Solo and Swell Organs.

The wind is generated by 'Rotary blowers actuated by 12 h.p. "Bull" motor.'

A series of organ recitals has recently been given in New College Chapel, Oxford, by Sir Walter Parratt, Dr. Basil Harwood, Mr. Henry Ley (two), Mr. Herbert Brewer, Mr. G. D. A. Fox, and Dr. H. P. Allen (two). The chapel choir sang unaccompanied music. The proceeds (£85) were given to the British Red Cross Society.

E. A. C. writes: 'I am an organist and choirmaster of a Nonconformist Church, and such being the case am I not entitled, in the event of an organ recital engagement being arranged at my church, to be approached in the matter before the engagement is fixed? Is there not an unwritten law of courtesy in such matters?'

As the legal right of access to the organ is vested in the church authorities, you can claim nothing more than the courtesy due from them to you. In the great majority of churches the legal right is politely waived. You should point this out to your pastors and masters.

Mr. S. Royle Shore has given a series of lectures on 'Plain-song' at the Chapter House, Southwark. In the course of the final one, he expressed a hope that our Cathedrals would devote more attention to the subject,—one which was now attracting the attention, not only of organists and choir-masters, but of musicians generally. He drew attention to the excellent lead being given at Southwark Cathedral under the direction of Mr. E. T. Cook.

An organ and vocal recital was given in Bombay Cathedral on July 24, when a crowded congregation gave £24 to the Organ Fund. The organ items were played by Dr. E. Faulkner and Miss A. McHattie, and were as follows:

Fantasia and Fugue in G minor	Back
Angels' Farewell (from 'Gerontius')	Elgar
Solemn Melody	Walford Davies
Andante in B flat	Merkel
March from 'Athalie'	Mendelssohn

The Westminster Abbey list of August 2, announced the anthem 'Who is like unto Thee?' *Supraan*. As 'Supraan' is no doubt a misprint for Sullivan we are wondering whether Sir Frederick Bridge has been writing out the service lists.

ORGAN RECITALS.

Mr. F. Gostelow, at Biscot Parish Church—Fugue in D, *Back*.

Dr. G. H. Smith, at All Saints', Sculcoates—Fugue in B minor, *Back*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Andante in E flat, *Wesley*; Prelude and Fugue, C minor, *Back*; Caprice on a Ground Bass, *Halsey*; second Andantino in D flat, *Lemare*.

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (two recitals)—Postlude in D, *W. G. Wood*; Voluntary in A, *William Russell*.

Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Symphony in E minor, *F. W. Holloway*.

Mr. Sydney H. Weale, at St. Oswald's, Flamborough—Allegro Vivace (Symphony No. 5), *Widor*.

Dr. Hamand, at Malvern Priory Church—Fantasy, *Saint-Saëns*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger*.

Mr. Paul Rochard, at Hincley Parish Church (two recitals)—Dithyramb, *Harwood*; Valse Triste, *Sibelius*.

Mr. Ernest Farrar, at Christ Church, Harrogate—Alla marcia, *John Pulein*.

Mr. E. Bartlett, at Arundel Parish Church—Marche Héroïque, *Lemare*.

Mr. F. J. Buckle, at St. Paul's, Herne Hill—Fantasia, Alla marcia, *Harvey Grace*.

Mr. H. Sandiford Turner, at Allonby Parish Church—Scherzo, *Turner*.

Mr. Allan Brown, at St. Luke's, Gillingham, Kent—Suite Gothique, *Boëllmann*.

Mr. C. Morton Bailey, at St. Paul's, Colwyn Bay—Allegro moderato in A, *E. J. Hopkins*.

Miss Maie Clanchy, at St. Catherine's, Feltham—Finale, *Lemmens*.

Mr. John Byatt, at St. Catherine's, Feltham—Minuetto, *Guilmant*.

APPOINTMENTS.

Mr. George Allan, organist and choirmaster, West U. F. Church, Alloa.

Mr. Reginald Bruce, organist and choirmaster, St. Mary's, Otlands, Weybridge.

Reviews.

Festival Toccata. By Percy E. Fletcher; *Preludium Pastorale.* By John Stainer; *Fountain Réverie.* By Percy E. Fletcher. Original Compositions for the Organ (New Series), Nos. 41, 42 and 43.

The Chimes of Gloucester Cathedral. Arranged by C. Lee Williams.

Organ Transcriptions. Edited by A. Herbert Brewer. No. 19.

Albums for the Organ, No. 6.

[Novello & Co., Ltd.]

Recitalists will find Mr. Fletcher's two pieces give them a great deal of effect with very little trouble. The Toccata consists of a simple theme played in semiquaver chords divided between the hands, with a hymn-like subject by way of contrast.

In the 'Fountain Réverie' we have a slow subject in the tenor register accompanied by soft rippling arpeggios. A somewhat more agitated middle section provides effective relief. Like the Toccata, the 'Réverie' lies well under the hands, and is attractive and well-written music.

One of the best numbers in the two sets of organ pieces by Stainer is here reprinted. The 'Preludium Pastorale' is an ingenious harmonization of a bass which slowly descends from C to CC, the operation taking about eighty bars of $\frac{4}{4}$ time to perform. The result is an unexpectedly pleasing piece of music, easy to play and pleasant to hear.

In the May issue of this journal some account was given of the tunes played by the chimes of Gloucester Cathedral. Four of these melodies have been arranged for organ solo by Mr. C. Lee Williams, two being made the basis of extended works and thus acquiring an interest beyond the merely local and historical.

The sixth of Novello's Organ Albums, like its predecessors, contains a selection of excellent pieces in handy form. Some of these have already become widely popular, while all are by composers whose names are a guarantee of excellence. The contents of the album are: 'Nocturne' Dunhill; 'Postludium' Faulkes; 'Andante Tranquillo' Higgs; 'In Springtime' Hollins; 'Madrigal' Lemare; 'Triumphal March' Lemmens; 'Allegro in B flat, Mendelssohn'; 'Chorale Prelude on 'Rockingham,' Parry; 'Preludium Pastorale,' Stainer; 'Romance,' Tchaikovsky; 'Romance,' Sandiford Turner; 'Festal Commemoration,' John E. West.

Early Opera in America. By O. G. Sonneck, Chief of the Division of Music, Library of Congress, Author of 'Early Concert Life in America,' &c.

[New York: G. Schirmer, Ltd.]

To those who are acquainted with Mr. O. G. Sonneck's 'Early Concert Life in America,' the present volume will prove an admirable supplement. Mr. Sonneck has studied with advantage the wealth of material in the Library of Congress, and he has culled carefully the musical announcements in old files of newspapers from 1732 to 1800. Naturally, owing to the strong Puritan views of the American legislators, opera came under the category of 'plays,' and as such was practically banned from 1730 to 1770, but there were sporadic performances in many of the chief towns—all of which are duly chronicled by Mr. Sonneck. Several of these operatic performances were given in the guise of 'Moral Dialogues,' while in other cases the operas were given in concert form—with no action. Mr. Sonneck notes that the case of Miss Margaret Cheer, who acted Dorcas in 'Thomas and Sally' at Philadelphia in 1766, and who married Lord Rosehill in Maryland in 1768, 'is the first and last instance during the 18th century that an actress married a title on American soil.'

During the War of the Revolution there was amateur opera in Boston, Philadelphia, and New York, by the Thespian performers of Burgoyne, Howe, and Clinton. Some of their efforts were highly creditable, and the orchestra was almost invariably strong, consisting of the best players in the British military bands.

By a curious fatality, the first two American comic operas—Andrew Barton's 'The Disappointment,' and Peter Markoe's 'The Reconciliation,' rehearsed respectively in

1767 and in 1790—were never performed. The printed librettos of both show a great deal of ability.

With the opening of the Park Theatre, New York, on January 29, 1798, opera in America entered on a successful career. Mr. Sonneck, however, traces its development in other centres, e.g., Charleston, Boston, Philadelphia, Baltimore, Richmond, &c., and he prints elaborate tables in chronological order. There are fourteen full-page illustrations, and a facsimile of the song 'Why, huntress, why,' in Benjamin Carr's opera 'The Archers,' produced in 1796. The book is handsomely produced by G. Schirmer, Ltd., of New York, whose London branch house is at 18, Berners Street.

Save us, O Lord, while waking. Anthem. Words from an ancient source, music by Hugh Blair (Novello's Short Anthems, No. 226).

[Novello & Co., Ltd.]

Dr. Blair's setting of the words of an old evening antiphon would serve admirably as a close to Evening Prayer. The music is simple and devotional, and there are no repetitions of words. It should, if possible, be sung unaccompanied.

The Organ Left. Book CVII.

[London: G. Schirmer, Ltd.]

Of the four pieces contained in this number the two last are a 'Festal Piece' by Julius Harrison, and 'Gaudemus' by Frank M. Jephson—the latter especially being a vigorous and original work.

BOOKS RECEIVED.

A short History of Russian Music. By Arthur Pougin. Translated from the French by Laurence Hamet. Crown 8vo, pp. 332. Price 5s. net. (London: Chatto & Windus.)

The Harmonic Scale. By Immo S. Allen. Pp. 51, fols. Price 2s. 6d. net.

[Deighton Bell & Co., Ltd., Cambridge.]

A mathematical treatise justifying the evolution of the ordinary diatonic scale. Recognises the necessity for equal temperament for the pianoforte with its evanescent sounds, but advocates the mean tone system for the organ.

The Musical Quarterly. Vol. i., No. 3, July, 1915. Edited by O. G. Sonneck. (New York and London: G. Schirmer, Ltd.)

This admirable publication maintains the interest aroused by the first two numbers. We hope to give a review of the three numbers in our next issue.

Correspondence.

OLD ENGLISH SERVICE MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the very interesting article by Mr. Harvey Grace on 'Old English Service Music' in the *Musical Times* for July, there seems to be a contradiction. Page 494, column 2, we read:—'The English School remains neglected. To the middle of the 15th century we led in the world of music. We then fell back.' On page 411, column 1:—'The appearance of the best of this old music—especially that of Gibbons and Mundy—should cause a sensation in choir and organ circles. It contains work representative of a period when England was in the van of musical progress.'

Possibly there is a printer's error; at any rate, the article will be much more useful historically if this small slip is corrected.—Yours faithfully,

EDWARD U. IRELAND.

45, Cranmer Street,
Nottingham.
August 18, 1915.

MR. HARVEY GRACE writes:—'The first of these extracts was quoted by me from an address delivered by Mr. Royle Shore. As he was dealing with the works of Orlando Gibbons, Mundy, and other 16th century composers, his reference to the 15th century was obviously a slip.'

(Continued on page 551.)

I will lift up mine eyes.

September 1, 1915

FULL ANTHEM FOR FOUR VOICES.

Palm cxxi. 1-4, 6.

Composed by JOSEPH BARNBY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 50.

SOPRANO. *mf* I will lift up mine eyes un - to the hills,

ALTO. *mf* I will lift up mine eyes un - to the hills,

TENOR. *mf* I . . . will lift up . .

BASS. *mf* I will lift up mine eyes un - to the

ORGAN. *mf* *♩* = 50.

I will lift up . . . mine eyes un - to, un - to the hills, . . .

I will lift up . . . mine eyes . . . un - to

. . . mine eyes un - to the hills, from whence com - eth help, . . . my help

hills, the hills, from whence, from whence com-eth help, my

... from whence com - eth my help, my help com - eth e - ven from the
 hills, from whence com - eth help, which com - eth from the
 com - eth . . e - ven . . from the Lord, Who hath made heaven and
 help com - eth e - ven . . from the Lord, Who hath made heaven and

Lord, Who . . . hath made heaven and
 Lord, Who . . hath made heaven and earth, Who . . . hath made
 earth, Who . . . hath made heaven . . and earth, Who . .
 earth, Who . . . hath made

Slower.
 earth, hath made heaven, made heaven and earth; my help com - eth from the
 heaven, Who . . . hath made heaven and earth; my help com - . . eth
 . . . hath made, Who . . . hath made heaven and earth; my help com - . . eth
 heaven . . and earth, hath made heaven and earth, Who, Who hath made
Slower.

Verse. *Slow.*

Lord who hath made hea - ven and earth. He . . will not suf - fer thy
 from . . . the Lord. He . . will not
 e - ven from . . the Lord. He . . will not suf - fer thy
 hea - ven and earth. He . . will not

Slow. ♩ = 72.

foot to be . . mov - ed, He . . will not suf - fer thy foot to be . .
 suf - fer thy foot . . to be mov - ed, not suf - fer thy foot . . to be
 foot . . to be mov - ed, . . He . . that . . keep - eth thee shall . . not
 suf - fer thy foot to . . be mov

pp mov - ed, He . . that keep - eth thee shall . . not sleep, He . . shall
pp mov - ed, He . . that keep - eth thee shall
pp sleep, . . He . . that keep - eth thee, . . He . . shall
pp ed, He, He . . that keep - eth thee

neither.. slumber nor sleep, He that keep-eth thee shall neither..

neither slumber nor sleep, shall

neither.. slumber nor sleep, He that keep-eth thee shall neither..

shall.. not.. slumber nor sleep, shall neither slumber,

The first system of the musical score for 'I Will Lift Up Mine Eyes'. It consists of four vocal staves and a piano accompaniment. The lyrics are: 'neither.. slumber nor sleep, He that keep-eth thee shall neither..' (first staff), 'neither slumber nor sleep, shall' (second staff), 'neither.. slumber nor sleep, He that keep-eth thee shall neither..' (third staff), and 'shall.. not.. slumber nor sleep, shall neither slumber,' (fourth staff). The piano accompaniment is in the bottom two staves.

Full.
Tempo 1mo.

slumber, neither slumber nor sleep. I will lift up mine

neither.. slumber nor sleep. I will

slumber nor sleep.

shall neither slumber nor sleep.

The second system of the musical score. It begins with a double bar line and the tempo marking 'Full. Tempo 1mo.' and dynamic marking 'mf'. The lyrics are: 'slumber, neither slumber nor sleep. I will lift up mine' (first staff), 'neither.. slumber nor sleep. I will' (second staff), 'slumber nor sleep.' (third staff), and 'shall neither slumber nor sleep.' (fourth staff). The piano accompaniment continues in the bottom two staves.

eyes un-to the hills, I will lift up..

lift up mine eyes un-to the hills, I will lift

mf I will lift up mine eyes un-to the

mf I will lift up mine eyes un-to the hills, the

The third system of the musical score. It begins with a double bar line and the dynamic marking 'mf'. The lyrics are: 'eyes un-to the hills, I will lift up..' (first staff), 'lift up mine eyes un-to the hills, I will lift' (second staff), 'I will lift up mine eyes un-to the' (third staff), and 'I will lift up mine eyes un-to the hills, the' (fourth staff). The piano accompaniment continues in the bottom two staves.

musical score for the first system of the hymn. It consists of four staves. The top three staves are for the vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The lyrics are: "mine eyes un - to . . . the hills, . . . from whence com - eth my up . . . mine eyes . . . un - to the hills, . . . from whence hills, from whence com - eth . . . help; . . . my help com - eth . . . e - ven hills, from whence, from whence com-eth help; my help com-eth e - ven".

musical score for the second system. It consists of four staves. The lyrics are: "help; my help com - eth e - ven from the Lord. So . . . that the com - eth help, which com - eth from the Lord. The Lord shall pre - from the Lord, who hath made heaven and earth. So . . . that the sun shall not burn . . . from the Lord, who hath made heaven and earth. The Lord shall pre - serve thee, so".

musical score for the third system. It consists of four staves. The lyrics are: "sun shall not burn . . . thee by day, so that the sun shall not burn thee by day, serve thee, so that the sun shall not burn thee, burn . . . thee by day, thee . . . by day, . . . the sun . . . shall not burn . . . thee by day, that the sun . . . shall not burn thee, burn thee by day,".

nei - ther the . . moon by night, nei - ther the moon
 nei - ther . . . the moon by night, so that the sun shall not burn thee .
 nei - ther the moon . .
 nei - ther, nei - ther the moon . . by
 by night. I will lift up mine eyes un - to the
 . . by day. A - men, A
 . . by night. A - men, A - men, A
 night. A
 hills. A - men, A - men.
 - men, A - men.
 - men, A - men.
 - men, A - men, A - men.
 hills. A - men, A - men.

VI
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(Continued from page 544.)

VERSIONS OF THE MARSEILLAISE.
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In his interesting article on the 'Marseillaise' in your current issue, Mr. Newman points out that in Berlioz's arrangement of the hymn Rouget de l'Isle's original version is followed at 'Marchez, marchez.' Berlioz copies the original in other respects, but a more important question seems to be:—How did the original melody become transformed into the official one of to-day? Is it not probable that Gossec had much to do with 'licking it into shape'? On September 30, 1792, the same year as its composition, there was a scenic representation of the 'Marseillaise' on the stage of the Opéra, entitled, 'Offrande à la Liberté,' arranged by Gossec and Gardel. In the 'Encyclopédie de la musique et Dictionnaire du Conservatoire' (now in course of publication), M. Henri Radiguer, writing on French music from 1789 to 1815, gives the sixth couplet of the hymn as arranged by Gossec. A *chœur* sings the melody (*Larghetto lié et soutenu*) accompanied by the chorus (Dessus, Ténor, Taille et Basse), with an independent one on the same words, a sort of chorale. For the refrain the chorus takes up the air (*Allegro*). No doubt it was the custom from the first to sing the sixth couplet slower; Berlioz marks his *Religioso plus lent*.

Of course the melody during its wildfire spread through France must have suffered many changes, especially as it was learnt mostly by ear; but it is not unreasonable to suppose that Gossec had an authorized version before him, and deliberately attempted to improve it. In his version the first three notes are the same instead of the G E G of de l'Isle, there is the modern version of 'Marchez, marchez,' the descent to the B? instead of the A?, and the bolder effect of the repetition of the dominant in the first bar of the refrain. On the other hand, Gossec's rhythm is not so

marked. In every case the dotted quaver, followed by a semiquaver of the original version and the modern one, is represented by two tame quavers with Gossec. But this may be only the case in the *Larghetto* couplet, and the same may be true as regards the slight embellishment of bars 5 and 7.

We know that soon after its composition the song was sent to Grétry, who made and distributed copies of it. One of these may very probably have been seen by Gossec.

Berlioz's arrangement was published by Schlesinger in 1830 (?). The copy I possess has Schlesinger's edition number (1046), but with the name of Brandus (his successor) on the title-page. There is a slight clerical error in Mr. Newman's list of instruments. It should be three *pairs* of kettledrums.* Four horns are specified in the Leipzig edition, but in no case did Berlioz mark the number of instruments he wished for. Indeed, as he has 'Grosses caisses' in the plural, he probably intended all his parts to be at least doubled. The tubas are, of course, ophicleides in the French edition, it being one of the peculiarities of the unfaithful German edition to introduce the former into works written before the invention of the instruments.

Yours faithfully,

Sydenham.

TOM S. WOTTON.

P.S.—I enclose the four versions of the 'Marseillaise': (1) The melody as given in the official military band arrangement approved by the French Minister of War; (2) Berlioz's arrangement; (3) Gossec's version; (4) The first edition of Rouget de l'Isle's air, which is given by M. Radiguer with the original pianoforte accompaniment. The key of Nos. 1 and 2 is B?. The reduplication of notes in No. 3 is of course due to its being the setting of the sixth couplet, which contains more syllables than the first one. The extra bars at A and B are filled in by the chorus. In the empty bars of Nos. 2, 3, and 4, the air is as in No. 1.

*The Berlioz arrangement referred to is in B?, the kettledrums being tuned as follows: B?-C, D-E?, E?-F.-[Ed., M.T.]

A.

B. *Allegro.*

AN 18
PRUSSIA

Mr. S. Kingston, J. have seen at once re- identical wi Tattoo,' dat Angener & Angener ti be to find products an by Frederic nothing abo that the tu "goose-step"

Mr. FRA
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Dr. GR
'The is p. 426) arranged is not qui (vol. i, p. Thomas C at Dublin Consideri melody n Mr. Kide 'The s (August) Tattoo is French ju van Nass well kno the King Prussia.

FOREI

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SIR,—
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AN 18TH-CENTURY FRENCH CARILLON:
PRUSSIAN TATTOO *versus* DUNKIRK CHIMES.

(See pp. 425, July, and 487, August.)

Mr. S. M. KITCHIN, of 29, High Holborn Street, Kingston, Jamaica, writing on July 22, before he could have seen Mr. Preston's letter in our August issue, says he at once recognised the carillon as a melodic outline almost identical with that of a piece called 'The Old Prussian Tattoo,' date about 1720, in a March Album published by Augener & Co. He asks: 'Is there any authority for the Augener title? If so, how ironical for Mr. Kidson were he to find his fondly-imagined French air is one of the products and concomitants of that military system organized by Frederick William I., now called Prussianism. I know nothing about carillon-matters, yet would venture to suggest that the tune is admirable from the viewpoint of the "goose-step."'

Mr. FRANK KIDSON writes:

'Mr. Preston informs me that the "Prussian Tattoo" appears in two modern books of Marches, viz., Boosey's "March Album" and Dr. Westbrook's "Album of Marches for the Organ" (Augener). I venture to think that if the Prussian Army has ever used the "Carillon" I submitted to your readers (from a manuscript *circa* 1750), they have stolen it from France. The tune is French in style, and so eminently "ringable" that I feel sure it has been made for bells and not for fife and drum.'

And with regard to Mr. Kitchin's letter, he says that 'little value can be accorded to the date, 1720, or to the statement that it is an "old Prussian tattoo." I have looked through many 18th century books containing military tattoos and marches, a number of which are "Prussian" or "Hessian," and fail to find the one in question. The tune has French rather than German characteristics, and until it can be found at an earlier date than 1750, in print or manuscript, associated with the German army, I prefer to consider it as a French carillon.'

Dr. GRATTAN FLOOD also writes:

'The late Dr. Turpin's reference (July *Musical Times*, p. 426) to the Irish composer Thomas Carter, who arranged "The Carillons of Dunkirk," about the year 1780, is not quite accurate. Had he referred to the new Grove (vol. i., p. 475), he would have found that there were two Thomas Carters, the more famous being No. 1, who was born at Dublin in 1734, and who died in London, October 12, 1804. Considering that Carter arranged the tune *circa* 1780, the melody must be dated some years previously, and probably Mr. Kidson's surmise of 1750 is not far astray.'

'The suggestion by Mr. A. H. Preston in your current (August) issue that the tune is the same as the Prussian Tattoo is correct, but the Prussians annexed it from the French just as the Dutch annexed the melody of "Wilhelmus van Nassouwe" from the French in 1581. Of course it is well known that the English National Anthem, "God save the King," was for fully a century the National Anthem of Prussia.'

FOREIGN NAMES FOR ENGLISH EDITIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—While quite agreeing with the quotation from the *Sunday Times* in this month's *Musical Times* on the subject of foreign names for music at popular concerts, there is one translation which seems to me to be wrong. Surely 'L'Apprenti Sorcier' ought to be 'The Sorcerer's Apprentice'?—Yours faithfully,
August 6, 1915.

D MINOR.

We have received the syllabus of Dr. Carroll's Training Class for Music Teachers, Onward Hall, Manchester. The ninth session opens on October 14, and the lecturers include Mr. Tobias Matthay, Mr. Frederick Dawson, and Dr. Carroll (pianoforte), Mr. Frederic Austin, Mr. Charles Tree and Dr. England (singing), Mr. Clunne-Lees (elocution), and Dr. Keighley (rhythmic gymnastics). Copies of the syllabus may be obtained from the hon. secretary, Mr. George Pritchard, 230, Upper Chorlton Road, Manchester.

Obituary.

We regret to record the following deaths:

FRANCES JANE CROSBY, born in South East, Putnam Co., New York, March 24, 1820, was blind after six weeks. She entered the New York Institution for the Blind, March 7, 1835, and was teacher of grammar and Roman history from September, 1847, until she left the Institution at her marriage to Alexander van Alstyne, March 5, 1858. She wrote her first rhyme in 1828, and produced three books of poetry in 1844, 1851, and 1858. Twenty songs for George F. Root appeared in 1851 and 1852, and she wrote her first hymn, 'We are going,' for William B. Bradbury, February 5, 1864. She published a fourth book, 'Bells at evening and other poems,' in 1897 (6th edition in 1902), 'Fanny Crosby's life-story,' 1903, 'Memories of eighty years,' 1906 (published when she was eighty-six), and 'Fanny Crosby's story of ninety-four years,' in 1915. She wrote 5,959 hymns for William B. Bradbury, and The Biglow & Main Co., and probably 1,500 more for W. H. Doane, Robert Lowry, Philip Phillips, T. E. Perkins, H. P. Main, Ira D. Sankey and others, between 7,000 and 8,000 altogether, of which number probably less than 2,000 have thus far been published. She also used 216 noms de plume in addition to those published with her name, Fanny Crosby and Fanny van Alstyne. She died peacefully at 4.30 a.m., February 15, 1915, at Bridgeport, Conn.

ALBERT GEORGE MONAGHAN, the principal tenor of York Minster, on August 1, as the result of an accident to the motor-cycle on which he was riding. His wife and son, who were with him, were not seriously injured. Mr. Monaghan was born in 1868, at Hull.

EDWIN GREENE, at Cheltenham, in August. His chief claim to fame is his song 'Sing me to sleep,' which was so successful that it alone provided him with a fair competence. Over a million copies have been sold. He wrote many other songs, some of which have had considerable vogue. He was born on December 8, 1856, at Witcomb.

SOME ITALIAN MUSICAL NOTES: MASCAGNI
AND CARUSO.

By CLAUDE TREVOR.

The last musical event of importance at Rome of the season now ended took place at the Teatro Quirino, when the twenty-fifth anniversary of Mascagni's 'Cavalleria Rusticana' was celebrated by a very brilliant performance of the opera. On this occasion even the chorus was made up of some of the most celebrated singers in Italy. The composer conducted. In an interview which he granted to a musical critic who was desirous of hearing some particulars of the means by which the work now known all the world over obtained its hearing, he said that 'Ratcliff' was already completed in 1888, and he had in vain endeavoured to get it even looked at. During the season of that year at the San Carlo of Naples Puccini was fortunate enough to get his 'Le Villi' performed, and Mascagni, hoping that through his good auspices he might be equally fortunate, borrowed the sum to take him to Naples from Cernigola. It was a useless journey, and utterly disheartened, Mascagni returned home once more. His wife suggested his writing something shorter, in one Act, a suggestion that reminded him of the permission given him by Verga some time previously to set the 'Cavalleria' to music, but what decided him was a curious incident. Accustomed as he was always to take the Milanese newspaper the *Corriere della Sera*, on one occasion he found the paper sold out and, turning petulantly away, was about to leave the kiosk when the news-vendor shouted after him that he had the *Secolo*, another Milan paper. He bought it, and on opening it under a lamp the first paragraph that met his eye was the announcement of the operatic competition initiated by the publisher Sonzogno. Another loan and another journey, to Milan this time, to find someone who would supply him with a libretto on Verga's powerful drama. This journey promised to prove as fruitless as the former one to Naples. At length, when almost despairing of

attaining his aim, he met Targioni-Tozzetti, with whom he at last arrived at an arrangement, and the libretto was to be begun at once, notice being received from time to time on postcards of the progress made. Suddenly one of the periodical cards bore the unpleasant announcement that Targioni-Tozzetti was unable to continue, and suggesting Menasci, who consented to finish what the former had begun, though Mascagni seriously thought of throwing up the whole scheme, and would probably have done so had not once more the persuasion of his wife decided him to persevere. 'Cavalleria' was therefore finished and was despatched to Rome, but the affair having got wind at Cerignola, Mascagni was severely criticised for his presumption: he, the mere bandmaster of a small provincial town, to compete in an operatic competition! It may be mentioned that the 'Cavalleria' was three days late in arriving. The Maestro says: 'A few days later, on opening the *Teatro Illustrato*, to my joy I saw that my opera was accepted, but one only it is true out of seventy-two. After waiting two or three days, one morning I received a telegram from Rome calling me thither. So with a fresh loan for the journey and a very small bag I departed, but guess what that small bag contained. Nothing less than the 'Siciliana' sung as will be remembered by the tenor before the rising of the curtain. I had not included it in the score of my opera, but decided to take it with me at the last moment. Arriving in Rome I learnt to my chagrin that I was only considered (with others) worthy of giving an *audition* of my work. I duly presented myself and seated myself at the pianoforte, placing my "Siciliana" on the table. Asked what it was, I replied that it was an air that should be sung before the opera began. "Let us hear it," but I said it was of no importance. "Let us hear it" was repeated, and I began. I could not help being conscious that my music was creating a favourable impression which increased as I went on.

I left Rome after the audition, entirely ignorant as to the real result, but within a week I received a letter from Sonzogno saying my opera was to be performed, sending me a 1,000 francs of the prize I had won, and requesting me to return to Rome to attend the rehearsals. So back I hastened, but on presenting myself at the theatre I was refused admittance. "Where are you going?" inquired roughly the stage-door porter. "I have come for rehearsal," I replied, "and wish to see Signor Sonzogno."

"Signor Sonzogno only receives at the Hotel."

"But I am—"

"It's useless. If you wish to see anyone you had better write."

"At this moment, fortunately, the famous pianist Scambati came up, who besides being a personal friend of mine, was one of the judges of the operas submitted. He piloted me past the Cerberus who had refused me admittance. The eventful evening arrived of the *première* of the "Cavalleria." Eventful I call it, for the theatre was barely half full of an exceedingly condescending public, assembled from a sense of duty. Scarcely had the 'Siciliana' begun, than they suddenly became all attention, and at its conclusion such a burst of applause broke forth that you might have thought 10,000 people were present, and success was assured."

"May I ask, Signor Mascagni," inquired his interviewer, "if you have any other operas on hand?"

"Yes, I have two, 'Lodoletta' and 'Faida'; the former is in three Acts, and may possibly be heard in Milan or Rome next season. Two Acts are ready, and I shall immediately begin to work on the third. "Faida" will follow." So terminated the interview with the celebrated Italian composer.

AN INTERVIEW WITH CARUSO.

High above the beautiful city of Florence stands Signa, where the celebrated Caruso has built for himself one of the three magnificent villas he possesses in the environs of the Tuscan capital. 'Here,' he says, 'I live in a perfect Paradise, and to make it more so and to feel more out of the world, before I have quite finished it, I intend surrounding the grounds, &c., with a wall where I shall have an egress known only to myself and my attendants, as not only do I wish to be absolutely private when I retire from my artistic engagements, but I have my affairs to think of and look after, and as I have four millions of francs invested in houses

and land, you will allow these require a little attention from time to time.' Asked how much longer he intended remaining in Italy, he said, 'Only a few more days, when I leave for South America for ten performances for which I am to receive 350,000 francs (£14,000). I have already received 150,000 francs in advance, and the rest I shall receive after my fifth performance. Thus I invariably draw up my contracts. After this engagement I return to Italy to undergo the cures at Monte Catini and Salso Maggiore, then the seaside, and once more this Paradise. If you only knew the joy I experience in the lovely summer-time hearing the peasants at work in the vineyards, singing their *stornelli*! Just look at that sweep of green new corn; if you knew how young it makes one feel again, and how I long to run about among it as when a boy, and turn somersaults!" At this remark his eyes met those of his visitor, and the conversation changed to the inevitable war topic. He remarked that already he was over the age; 'yet,' he added, 'if my country wants me, here I am.'

ROYAL ACADEMY OF MUSIC.

The following awards have been made in addition to those recorded in our August issue (p. 489): the Chalmers Prize (for ensemble playing), to Irma Suranyi, Emil Clark, Wolfe Wolfinsohn, and Doris Griffiths; the Piatti Prize (violinello), to Giovanni B. Barbirolli (a native of London); Swansea Eisteddfod Prize (singing), to Willie Michael (a native of Garmant); the Joseph Maas Prize (tenors), to Willie Michael (a native of Garmant); the W.E. Hill & Sons' Prize (violin), to Evelyn May Cooke; the Charlotte Walters Prizes (elocution), to Percy Jenkins and Katharine Dyer; the Albert Hunt Shakespearean Prize (elocution), to Carmen Violet Judah; the Ridley Prestons Prize (for best teaching by a sub-professor), to Marjorie Walker; the Julia Leney Prize (harp), to Hannah M. Morgan; the Frederick Westlake Prize (pianoforte), to Adolph Hallis; the Hannah Mayer Fitzroy Prize (violin), to Wolfe Wolfinsohn; the Lesley Alexander Gift (viola or violinello), to Erica Stevenson; the Alexander Rolfe Prize (pianoforte), to Adolph Hallis; the Challen & Son Gold Medal (pianoforte), to Herbert Haworth; the Bonney Dobree Prize (violinello), to Doris Griffiths; the Best Prize (violin), to Ewart Josef Shadwick; the Mary Bagen Memorial Gift, to Philip A. Levi; the Manns Memorial Prize, to Frank Howard; the Oliveria Prescott Prize, to Leo Livens and William Manson; the Anne E. Lloyd Exhibition (singing), to May Purcell.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer Term of the Royal College of Music the following awards were made by the Director and Board of Professors: Council Exhibition—Kathleen Carter (pianoforte), £10; Etty Ferguson (singing), £10; Mildred Bowyer and Nancy F. Phillips (A.R.C.M. violin), £10; Barbara M. K. Corfe (violinello), £10. The London Musical Society's Prize (value £3.3s.) (singing), Beatrice Betts (Exhibitioner). Messrs. W. E. Hill & Sons prize of a violin, bow, and case: Alice K. E. Patterson (Grove Exhibitioner). The Musicians' Company's silver medal: Herbert N. Howells (scholar). The Director's History Essay Prize: Herbert N. Howells (scholar).

THE GUILDHALL SCHOOL OF MUSIC.

The School Gold Medal for 1915 has been won by Dorothy M. Davies (pianoforte). The scholarships awarded are held as follows: Special Corporation Scholarships—Rene Maxwell, Henry Spivakowsky, Antoinette Trybl, Muriel Hay, Marjorie K. Reynoldson, Sheridan Russell, Douglas W. Pemberton, Phyllis Harding, D. A. Chalmers Griffin, Christian Oberst, Phyllis Plank, Herbert V. Templeman, Ruth Jones; Mitchell Scholarships, Adeline M. Haigh, Doris Etherington, Nellie H. V. Lynde, Hance Ayckbourn; Mercers' Scholarship, Elsie Cohen; Merchant Taylors' Scholarship, Marjorie Ayling; Melba Scholarship, Dorothy Waring; Saddlers' Scholarship, John E. Crowther; Drapers' Scholarship, Sydney de Vries; Salters' Scholarship, Geraint Williams and Sidney Harrison; Musicians' Company's Scholarships—Carnegie Scholarship, George R. Stratton; S. Ernest Palmer Scholarship, Leo. F. B. Turpin.

THE ROYAL COLLEGE OF ORGANISTS.

On July 24 Sir Alexander Mackenzie, the President of the College, presented the diplomas to the recently elected Fellows and Associates, and in the course of an interesting speech reviewed the musical situation created by the War. Dr. Alcock, Dr. Harding, Dr. Richards, and Dr. G. J. Bennett gave reports on the examination work. Thanks to Mr. Sheriff Lafontaine were voted for his generosity in providing prizes, and Dr. Terry voiced the appreciation of the meeting in thanking Sir Alexander for his presence. The awards were as follows: *Fellowship*: Lafontaine Prize, J. A. Tatam; Turpin Prize, A. W. Goldsborough. *Associateship*: Lafontaine Prize, D. Williams; Sawyer Prize, A. W. Urquhart. The number of candidates for Fellowship was 106, out of which 21 passed; and the number of Associateship candidates 180, out of which 30 were successful.

At the annual meeting (the fifty-first), held on the same day, it was reported that during the College year 557 candidates entered for the examinations, of whom 106 passed. 146 new members had been elected.

THE LONDON CHORAL SOCIETY.

Mr. Arthur Fagge, the conductor, writes: 'I think it well to call your attention to the fact that for the first time in its history of twelve years' duration, the London Choral Society shows a balance, although small, on the right side. Although no call will be made upon the guarantors, no subsidy or exterior help has brought things to this happy pass.

'The usual number of concerts has been given, beyond the assistance given at the British Musical Festival, and throughout the artists and all those employed in carrying on the work have been paid.

'My Directors have naturally determined to continue, and your kind consideration in making that fact known will be of great service to us.'

THE ROYAL PHILHARMONIC SOCIETY.

Arrangements for the hundred-and-fourth season of the Royal Philharmonic Society are well advanced. The concerts will all be conducted by Mr. Thomas Beecham, and the composers who have promised new works are Arnold Bax, Frederick Delius, H. Balfour Gardiner, Norman O'Neill, and Percy Pitt. Several important works by foreign composers will also be given in London for the first time. The season will be signalled by several important innovations. There will be eight concerts instead of seven, in spite of which the subscription will be decreased. All the concerts will take place on Monday evenings, and the hour of beginning will be changed to 8.30. The first concert takes place on November 1.

PROMENADE CONCERTS, QUEEN'S HALL.

In our August issue we gave a full summary of the prospectus of the twenty-first season of Promenade Concerts announced to be held under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman. We have now to record the success of the enterprise so far as it has been carried out. The newly-organized orchestra seems likely to maintain fully the reputation earned by its predecessor, and the scheme so far is, on the whole, being well supported by the public. Some controversy has arisen as to the inclusion of Teutonic music in the programmes. We think that the decision of Sir Henry Wood to avoid the compositions of living German and Austrian composers, and to draw much as usual on the classical composers and Wagner, who may be considered to belong to the whole world, is a fair compromise that is quite acceptable to the great majority of the supporters of the concerts. The first concert was given on August 14, and it drew an immense audience. The programme was a varied one, including the ever-welcome *Praeludium* of Järnefelt, a beautiful *Cradle-song* by Rimsky-Korsakov, and the *Symphonic-poem* 'Finlandia' by Sibelius. The first novelty was produced on August 17, when the *Symphonic-poem* 'The death of Tintagiles,' by Charles M. Loeffler, an Alsatian composer, was performed. M. Loeffler was born in 1861, and for some time was a violinist in the Boston Symphony Orchestra.

A well-known American critic, Mr. Lawrence Gilman, has appraised his work very highly. Certainly on this occasion it was obvious that Mr. Loeffler is an accomplished musician with something to say. He is not an ultra-modern, and does not disdain to let us hear melodious themes. His orchestration has attractive colour, and although the poetic basis of the composition is founded upon Maeterlinck's tragedy, one can follow the music with interest for its own sake without attempting to attach it to a tragic story. Later in the season we are to hear this composer's 'La Villanelle du Diable' (a *Fantasia Symphonique* for orchestra and organ) and 'A Pagan Poem' (after Virgil) for orchestra with pianoforte, cor anglais, and three trumpets *obbligato*! works which will be looked forward to with interest aroused by 'Tintagiles.'

On August 19 another piece new to this country was performed, 'Fantasia on a Walloon Christmas' for orchestra, by Joseph Jongen, the Belgian composer. Here we had two folk-song carols treated with simplicity and great taste. The composer conducted, and secured a successful performance.

On August 19 'Miniatures Fantastiques' for orchestra, by M. Bagrimovsky, a Russian composer of whom little or nothing is known in this country, was performed. It is a work that at first hearing at least seems more distinguished by eccentricity and endeavours to be picturesque that do not always convince than by real musical interest. Perhaps we have to get used to M. Bagrimovsky's idiom before we can fairly 'place' him. Amongst the notable performances of known works were that of Delius's *Pianoforte concerto* in C minor by Mr. Howard-Jones, Tchaikovsky's B flat minor *Concerto* by Miss Irene Scharer, and Bach's *Concerto No. 2* in G for violin, strings and organ, with Miss Marjorie Hayward as violin soloist and Mr. Kiddle as organist. The vocal soloists that up to the date of this notice have appeared were Miss Edith Evans, Mr. Herbert Heyner, Miss Margaret Balfour, Mr. William Dawson, Miss Una Austin, Miss Nellie Walker, Mr. W. Pitt Chatham, Miss Dilys Jones, and Mr. Webster Millar. The wonderful boy pianist, Solomon, also appeared. Sir Henry Wood as usual conducted on each evening.

LEIGHTON HOUSE CHAMBER CONCERTS.

It is proposed to give a series of eight concerts during the forthcoming season on the following dates: November 5 and 12, December 8 and 17, January 7 and 19, February 3 and 17. These concerts will commence at 3.30. The committee announces that the profits will be given to the Music in War Time Fund of the Professional Classes War Relief Council. It also invites suggestions from subscribers as to the constitution of the programmes. It is hoped to secure the services of well-known soloists as well as of the quartet parties that appeared last season. In response to general request it has been decided that the concert on January 7 shall be one specially arranged for young people. The committee will be glad if intending subscribers will communicate as soon as possible with the hon. secretary, Miss Rose K. Farebrother, Leighton House, 12, Holland Park Road, W.

OPERA AT THE SHAFTESBURY THEATRE.

A season of opera in English will be given at the Shaftesbury Theatre at the beginning of October. The repertoire selected for the first six weeks of the season is as follows: 'The Magic Flute,' 'The Marriage of Figaro,' 'Romeo and Juliet,' 'Faust,' 'The Tales of Hoffmann,' 'Madama Butterfly,' 'La Bohème,' 'La Tosca,' and 'Carmen.' The season will be directed by Mr. Thomas Beecham and Mr. Robert Courtneidge. The artists who will appear are: sopranos, Mesdames Jeanne Brola, Rosina Buckmann, Miriam Licette, Lena Maitland, Eveline Matthews, Carrie Tubb, and Bessie Tyas; and Edith Clegg and Doris Woodall, contraltos. Tenors, Messrs. Byndon Ayres, Frederick Blamey, Maurice D'Oisly, Alfred Heather, Webster Millar, Gerald O'Brien, and Sydney Russell; baritones and basses, Messrs. Frederic Austin, Albert Chapman, Robert Radford, Frederick Randalow, William Samuel, and Arthur Wynn. Ordinary theatre prices will be charged.

LONDON OPERA HOUSE.

Three special performances in the cause of charity were given towards the end of July under the direction of M. Vladimir Rosing, whose faith and spirit are qualities that have earned the respect of many supporters. Portions of 'Cavalleria Rusticana' and 'Eugene Onegin' and some ballet music were given on one occasion, and a sum of £2,000 was raised for Polish sufferers. 'Aleko' (Rachmaninov), 'Pique Dame' (Tchaikovsky), and 'Madame Butterfly' were performed on the other evenings.

THE REPORT OF THE COMMITTEE OF RECRUITING BANDS.

The Recruiting Bands Fund states that since March 1 ten military bands, each consisting of twenty-five men and a conductor, and a band of pipers, had been working daily in London. The bandmen, who are professional musicians, receive a salary of £2 a week each, and the conductors £4. The subscription list brought in £1,929. The bands were inspected by the King, who expressed his entire satisfaction at their performance. Unfortunately, owing to lack of funds, the services of three of the bands had to be discontinued, and at present eight only were at work. Four of these would have to be dispersed at the end of the month if their cost—£220 per week—could not be raised by donations. The bands had attended upwards of 1,200 parades, and had also played at various hospitals, where there were wounded soldiers, and their services had been greatly appreciated. The committee record their gratitude to many who had raised large sums for the fund by concerts and in other ways, and passed a special resolution of thanks to Lady Ashmore (their hon. secretary), and Captain J. Mackenzie Rogan, Coldstream Guards, and Mr. Hubert Bath, for valuable assistance.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The outlook of our coming musical season is certainly more encouraging than twelve months ago, although at the present moment the forecast is liable to variations owing to the depression of the great War. Chamber music, one is glad to record, will be again represented by a series of five concerts organized by the Birmingham Chamber Concerts Society, the executive being the Catterall String Quartet, which will introduce several interesting novelties in addition to string quartets, quintets, &c., by Beethoven, Mozart, Brahms, and César Franck. Messrs. Dale, Forty & Co. have secured M. Ysaye and M. Pachmann to give a violin and pianoforte recital in the Town Hall, which is likely to prove a special attraction. Mr. Max Mossel has again decided to hold his enjoyable Drawing-room Concerts, the dates for which have already been fixed, and one expects to hear artists of high rank as hitherto.

Choral music will rest with the Birmingham Festival Choral Society, which, however, has not issued its scheme as yet. One is given to understand that it will probably arrange to give three concerts in addition to the customary Yuletide performance of the 'Messiah,' but much will depend upon war conditions.

The Birmingham Choral Union is to the fore with its scheme, having decided to give four choral concerts, at which will be given Sullivan's 'Golden Legend,' Bach's Christmas Oratorio, Mendelssohn's 'Elijah,' and Coleridge-Taylor's 'Hiawatha' Trilogy.

The Midland Musical Society and the Choral and Orchestral Association have not made known so far their scheme for the approaching season, but it is to be hoped that there will be no interruption in connection with their usual series of choral concerts.

Mr. Percy Harrison will again give his series of four Town Hall Concerts, although the exact dates and particulars are not yet forthcoming. There is reason to believe that some novel and attractive features will be introduced as regards the general management.

Of special interest will be Mr. Richard Wassell's new Patriotic Orchestral Concerts, for at both of these a first class orchestra and a massed choir of local male-voice chorists will form the executive.

In the way of opera we are to have a fortnight's season at the Alexandra Theatre, to be given by the newly formed Harrison Frewin Opera Company, when it is intended to revive Halévy's 'La Juive,' and also to produce Bruni's 'L'Attaque du Moulin.' At the Prince of Wales Theatre the Carl Rosa Opera Company will give a week's opera season of popular works.

Mr. Thomas Facer has now severed his connection with Birmingham after a life-long service in the cause of music, esteemed and beloved by everyone who came in contact with him. It is partly owing to ill-health that he has now been compelled to retire into private life, and his future home will be in Cornwall. He established the Birmingham Choral Union, of which he remained its chief moving spirit for twenty-five years, his place afterwards being taken up by Mr. Richard Wassell. For upwards of thirty-seven years Mr. Facer has been music-master of the Birmingham King Edward's Grammar School, and is now again succeeded by Mr. Richard Wassell. Mr. Facer has been the recipient of many tokens of regard from the various institutions he has represented, and the last presentation made to him was on July 26, when a purse was handed to him by teachers and pupils, past and present, of King Edward's Foundation.

BLACKPOOL.

(FROM A CORRESPONDENT.)

In ordinary times probably more lavish provision of orchestral music and expensively paid soloists is made during the months of August and September at Blackpool than at any other inland or seaside resort. There are at least three (and sometimes four) full orchestras in the town, and they play morning, noon and night.

This year has witnessed an inevitable diminution of the quantity provided. Mr. Landon Ronald's normal season of eight Sunday night concerts at the Winter Gardens has been reduced to (at the time of writing) two evenings; Pachmann and Ysaye gave a recital on Bank Holiday Sunday, and at the following week-ends song-recitals were given by Madame Edna Stralia, Madame Edna Thornton, Mr. Gerald O'Brien and the great French baritone M. Jean Vallier, by Miss Ada Forrest, Maaskov, and Sapellnikov.

Mr. J. Wool Gaggas at the Tower has kept things going on Sunday nights much as usual. Here vocal soloists are more frequently heard than instrumentalists, and so far Mesdames Esta d'Argo, Agnes Nicholls, Ada Crossley, and Messrs. Ben Davies, Frank Mullings, Herbert Brown, and Walter Hyde, have given of their best. At least one orchestral novelty has appeared in each programme. Francis Thomé's 'Harlequin and Columbine' Suite, and Kellie's 'Monastery Garden' have been heard so far, and Mr. Gaggas intends to give Ambrose Thomas's 'Francesca da Rimini' poem and an unpublished Suite by Sidney Baines.

One result of this reduction in the quantity of Blackpool music has been to throw into a higher light the Promenade Orchestral Concerts conducted daily by Mr. Simon Speelman, those on Friday, Saturday and Monday being of special character.

Those of August 6, 7 and 9 may be taken as typical of the average. The vocalists—Miss Lucy Nuttall and Mr. John Booth—and the cello soloist, Mr. Harold Warburton, are all Lancastrians, and the audience was such as can only be found at Blackpool at the height of the summer season. The Elgar Cammaerts 'Carillon' was recited by Miss Lucy Nuttall on two occasions, and obviously many were so impressed by the first performance as to come for the second. Mr. Speelman seemed to get even more tenderness than the composer out of the wonderfully reticent passage about the branches of beech trees. Miss Nuttall might rely more than she does on intensity of expression rather than on too obvious gestures; not so could any Belgian man or woman tell of their country's sorrow and glory. Mr. Harold Warburton is a Manchester-trained cello player who bids fair to come to the front as an executant. Recently at the examinations at Manchester Royal College of Music one saw more of his interpretative powers than in the Boellmann Variations for

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played at Blackpool. Mr. John Booth has also had training at Manchester, and so may be regarded as a *bona fide* home-product. One's memory may be at fault, but I seem to remember his participation in the solo competitions at the earlier Blackpool Festivals. Certainly this was the case with Miss Nuttall.

Mr. Speelman is not merely content with the ordinary stock-in-trade of seaside orchestral music. The Elgar 'Carillon' music was almost bound to take the popular fancy; not so the sombre beauty of the 'Pelléas and Mélisande' music of Sibelius. Here you felt that the band was playing music which appealed to them, and we got intensely expressive playing; few things of its sort have a more haunting appeal than the *Cor anglais* music of *Mélisande*, and there the conductor had a great player—one of the two or three greatest in the country—in Mr. Charles Reynolds, of the Hallé Orchestra. A fragrant memory of old Hans Richter was to hear him, at Bayreuth, dilate on the marvellous powers of this player as to wind-control and phrasing of inordinate length. At one concert Miss Una Truman gave a brilliant performance of Saint-Saëns's Pianoforte concerto in C minor.

BOURNEMOUTH.

Owing to the fact that, at the time of writing, the compiler of these notes is temporarily absent from Bournemouth, it is only possible to allude to two musical events that occurred prior to this circumstance. Indeed, concerts of real intrinsic importance have been few and far between, and as at present no announcement as to the arrangements for the coming winter season has been made, the gist of the month's happenings can be stated within a very small compass.

At the ninth Symphony Concert—the series being resumed as usual after the orchestra's annual vacation—Mr. F. King-Hall, the leader, was again in charge of the proceedings, Mr. Dan Godfrey being still away on his holiday. The programme consisted of two Flemish Dances (Jan Blockx); Overture, 'Le Déserteur' (F. King-Hall); Suite, 'Three Holiday Sketches' (F. King-Hall); Symphony No. 2, in D (Haydn); and harp solo, 'The Dream' (Thomas), played by Madame Francesca.

The remaining event of consequence during last month was the terminal concert of the Bournemouth School of Music, which was given at St. Peter's Hall. Interest is always aroused by these functions, because through them the work of the School finds an outlet by means of which is revealed the admirable nature of the training of this locally invaluable institution. Mrs. Farnell-Watson and Mr. Hamilton Law, the Directors, do not permit any but the best music to be performed at the School concerts, which is a great recommendation to those music-lovers who too often have their fill of trumpery and meretricious compositions, while students who are limited to salon pieces and 'royalty' ballads cannot of course expect anything in the shape of really serious criticism. But the severity of the tests imposed upon the students of the School is one of the strongest arguments in favour of the institution, there being no room therein for a self-complacent attitude. At the concert held recently all the performers, without exception, played and sang in a manner that was most creditable to themselves and to their teachers, the programme proving thoroughly enjoyable to an enthusiastic audience.

BRISTOL.

The fortnightly recitals at St. Mary Redcliffe Church, Bristol, are appreciated, as the large congregations testify. On July 26, Mr. Douglas G. A. Fox, of Keeble College, Oxford, was the player. He possesses local associations, since, as a pupil at Clifton College, he studied under Mr. Peppin (now of Rugby), and then proceeded to the Royal College of Music, where he established the reputation of being a brilliant performer. His appointment to Keeble College is his first engagement as an organist. On his recent visit to Bristol his programme was a varied one, amongst the compositions presented being the first of three chorales by César Franck, Toccata in F by Bach, the Andante from Haydn's 'Clock' Symphony, and an arrangement from one of Debussy's Pianoforte duets. In all the examples, Mr. Fox showed evidence of his skill as a recitalist.

On August 9 Mr. R. T. Morgan (organist of St. Mary Redcliffe) gave a recital, and exerted himself to good purpose. He played Guilman's 'Lamentation,' written in memory of a friend who was killed at the bombardment of Paris in 1870. One of MacDowell's 'Sea Pieces,' and a Berceuse by Alfred Hollins were also among the contributions which were specially pleasing.

CAMBRIDGE.

The committee of the University Musical Society, at a meeting held in July, decided to promulgate a scheme of six concerts for the coming academical year, the last four being conditional on the success of the first two. Last year nearly all the chamber concerts and many others had to be abandoned, and for next year it is quite impossible to arrange a programme on normal lines. In view however of the splendid support given to the Society during the past critical twelve months, and to compensate for the loss of these concerts, the committee has ventured to adopt this scheme, the details of which are as follows:—Michaelmas Term, 1915: (1.) Schubert's Octet, Beethoven's Septet; (2.) Bach's 'Christmas Oratorio.' Lent Term, 1916: (3.) Chamber Concert, Philharmonic Quartet; (4.) Choral and Orchestral Concert, Beethoven's eighth Symphony, Mozart's G major Violin concerto, Bach's Chaconne (Albert Sammons), arrangements of Folk-songs by Vaughan Williams. Easter term, 1916: (5.) Chamber Concert, London Quartet; (6.) Choral and Orchestral Concert, Ballet Scene from Borodin's 'Prince Igor,' 'Appalachia' (Deliuss), 'L'Arlésienne' Suite (Bizet), and Violoncello concerto.

DEVON AND CORNWALL.

DEVON.

In reviewing the whole position of the Torquay Musical Pavilion undertaking the Committee has been compelled, in face of a heavy debt, to advise the Council to curtail expenses. Proposals whereby a large saving might be achieved concern chiefly the Municipal Orchestra, which is asked to maintain its strength and enlarge its programme, and accept decreased salaries. The members of the Orchestra, with their conductor, Mr. Basil Cameron, have met the Council very fairly, and have agreed to these suggestions up to a point. Further than that they have decided they cannot go, and they have therefore resolved that they cannot accept the terms offered by the Council. The result may be that a new orchestra will have to be formed, the nucleus of which will be a portion of the present band with Mr. Cameron continuing as conductor.

There is, however, a strong desire among a number of prominent and influential residents to retain the full strength of the band, and it is yet hoped that by further discussion and some compromise this may be accomplished. The Council's terms of reduction involve a decrease of £1,000 a year in the cost of the band, and the argument of the members of the Orchestra is that the reductions of salary proposed are drastic, disproportionate, and indiscriminate.

Meanwhile the public have not suffered, for many interesting events have been accomplished by Mr. Austin Wilshire, the alert manager. The operatic artists, Miss Rosina Buckman and Mr. William Samuelli, made a great occasion of July 17 by performing with dramatic and vocal power operatic excerpts in collaboration with the Orchestra. Among Russian works played by the Orchestra on July 22, when Miss Jessie Brett-Young was the vocalist, were Borodin's Symphony in D minor and Overture 'Prince Igor,' and a Capriccio Espagnol by Rimsky-Korsakov. Another outstanding event was the visit on July 24 of the military band of the Royal Garrison Artillery from Plymouth, which Mr. R. G. Evans has trained to play with much of the subtlety and control of the string combination and with the vivid colour-contrast and tone variety of the more masculine combination. Solos by Sergt. Hudson (cornet), Corpl. Griggs (piccolo), and Musician Ricketts (oboe) were sincerely artistic.

The benefit of the Municipal Orchestra on July 29 was of a brilliant character. The members generously gave all the proceeds to French Relief Funds, and played two programmes of favourite pieces from their high standard repertoire.

Miss Lena Kontorovitch (violin) joined the Orchestra in Lalo's 'Symphonie Espagnole,' and Mrs. Mortimer played with them the solo part of Schumann's Concerto in A for pianoforte and orchestra; and the Rondo Capriccioso by Saint-Saëns was played, with Mr. Barry Squire as violinist. The vocalists were Miss Margaret Gomez and Messrs. Joseph Cheetham and Harry Reynolds. A novelty was Mr. Eric Coates's Suite of three sketches 'From the countryside,' which he conducted. Madame Kirkby Lunn had much success in singing with the Orchestra on July 31, and at the same concert a Quintet by Manuel Gomez for flute, oboe, clarinet, bassoon, and horn was played for the first time at Torquay by Messrs. Fransella, Craen, Gomez, Evins, and Busby. A Franco-Italian programme on August 9 was popular. At the Serial Symphony Concert on August 12, Tchaikovsky's 'Pathétique' was the number, and the same composer's Fantasia, 'Francesca da Rimini' was given for the first time at the Pavilion. Miss Marjorie Hayward (violin), and the Orchestra, played Mendelssohn's Concerto.

At Torquay Theatre during the week beginning August 16 the D'Oyly Carte Opera Company gave performances of Savoy opera.

Belgian artists gave an excellent concert at Teignmouth on July 22, in aid of a fund for comforts for Belgian soldiers. A choir of refugees sang remarkably well.

CORNWALL.

Treviscoe Male Quartet gave a sacred concert at Queens on July 18, and Helston Male Choir (conductor, Mr. A. E. Goodman) and the band of the Devon and Cornwall Light Infantry (3rd Battalion), conducted by Band-Sergt. Rose, provided the chief features of a patriotic fête at Helston on July 20. On July 24 French and Belgian artists gave two concerts at Looe in aid of the Anglo-Belgian Red Cross. M. Auguste Bouilliez (baritone), who organized and sang, was assisted by M. Constantin Straesco (tenor), M. Maurice Dambois (violinello), Madame Evelynne Bicha (prima donna), and Mlle. Marguerite Laenan (pianoforte).

Stithians Male Choir, conducted by Mr. J. H. Bawden, acquitted itself well in a programme of choruses and part-songs on July 27 at a concert in aid of the Red Cross. At Newquay on August 4 Mr. H. C. Tonking, organist of the Wesleyan Church, gave a recital of organ music and transcriptions, and was assisted by the Misses Florence and Bertha Salter, vocalists.

Newquay Orchestra provided the main element at a concert in aid of war funds arranged on August 4 by Mr. and Mrs. Crosby Smith. Mlle. Fifine de la Côte was the principal vocalist.

HARROGATE.

The orchestra here under Mr. Julian Clifford is as usual doing excellent work. On August 4 Mr. Norman O'Neill paid a visit in order to conduct two of his compositions, a 'Humoresque' and a Suite from his popular 'Blue Bird' music. The *Yorkshire Post* says that 'Mr. O'Neill has lightness of touch without triviality, and piquancy without vulgarity, and his music delights one by its refinement and fancy.' The Symphony on this occasion was the 'Jupiter,' and a young pianist, Miss Elsie Walker, gave a skilful performance of Saint-Saëns's Pianoforte fantasia 'Africa.'

LINCOLN.

An interesting chamber concert was given on July 22 in aid of the County Hospital. Miss Dorothy Brook (violin), Mr. Edwin Thorpe (violinello), and Miss Ethel Downes (pianoforte) played Mozart's Pianoforte trio in E, and Arensky's fine Trio in D minor, Op. 32, both works being excellently rendered. The Rev. C. D. Foster, Priest-Vicar of the Cathedral, sang very sympathetically three of the set of Scotch songs arranged by Beethoven (Op. 108), accompanied by the trio. An interesting feature of this performance was the fact that Mr. Thorpe played on the actual violinello which was used at the first performance of these songs. Mr. Thorpe also played as a solo Popper's 'Polonaise de Concert,' Op. 14, while Mlle. Cosyn and Mr. John Collett sang songs, accompanied by Miss Downes.

LIVERPOOL.

Although the War has very seriously interfered with musical matters, it is satisfactory to learn that in the coming season we shall hear the sound of the harp above the screams of the shell. This metaphor, lately used in another place by a certain distinguished orator, poetically fits the case here, to judge by the notes of preparation which are sounding in various directions.

From the preliminary announcements of the Philharmonic Society it appears that the conductors engaged for the twelve concerts include Sir Henry Wood, Mr. Landon Ronald, M. Chevallier, M. Emil Mlynarski, and M. Saxonov. The 'Messiah' will be sung at the next concert, on December 14, conducted by Sir Frederick Bridge, and at the eleventh concert on March 7 Prof. Granville Bantock is to conduct his 'Omar Khayyâm' (abridged edition).

This is welcome news, as it will be the first occasion for Prof. Bantock to appear as the conductor of a Philharmonic Society Concert. How fully he has earned such a compliment is general knowledge. It is probable that the choir will be reinforced for the 'Omar' performance by members of the Welsh Choral Union, who are naturally interested in the work and its composer.

Among the vocalists engaged are Miss Phyllis Archibald, Madame Donalds, Miss Agnes Nicholls, Miss Dora Woodall, Miss Mignon Nevada, Mr. Leon Lafitte (Grand Opera, Paris), Mr. Herbert Brown, Mr. Alfred Heather, Mr. Frank Mullings, Mr. Robert Radford, and Mr. William Samuelli, and the instrumentalists include Miss Isolda Meagan, Mr. Benno Moisevitch, Mr. Albert Sammons, M. Ysaie, and Mr. Arnold Trowell.

It is hardly surprising that no new work is contemplated, with the exception of Elgar's 'Carillon,' in which the poem will be recited by M. Carlo Liten. The chorus rehearsal commences on September 13 under Mr. R. H. Wilson, and an item of interest to the gallery subscribers is the reduction of their subscriptions per seat by half-a-crown (back row) and three shillings (front row) for the season. The first concert, on October 5, will be conducted by Mr. Landon Ronald.

The Welsh Choral Union has made no plans for the coming season, except for a Christmas performance of the 'Messiah,' for which the conductor has yet to be engaged.

The success of the Birkenhead Gitana Ladies' Choir at the Bangor Eisteddfod is gratifying, although not surprising, for under the conductorship of Madame Maggie Evans, the high standard which this famous Ladies' Choir maintains is well known. Its useful co-operation with the Manchester Orpheus Glee Society in the production at Liverpool of Bantock's 'Atalanta,' by the Welsh Choral Union in 1912 is well remembered.

The first anniversary of the death of Harry Evans, on July 23, was marked by a tribute of affectionate remembrance from the Liverpool Welsh Choral Union, in a floral tribute in the form of an erect green harp, with clusters of roses and lilies, which was placed on his grave. In addition there were single posies from nameless members who had affixed merely their official numbers in the choir. The deep feeling which had actuated these tokens of universal regret and regard was further shown in the announcement, *In Memoriam*, that 'the members of the Welsh Choral Union mourn as on the day of his passing away the loss of their late beloved conductor, whose revered memory is an ever-present possession.' To live in hearts we leave behind is not to die. But surely the time has come to raise some tangible and enduring memorial. What is suggested as being easy of accomplishment by the great Welsh community, aided by the admirers of Harry Evans throughout Northern England, who viewed him as a national force in music, is the raising of a sufficient capital sum partly for the benefit of his widow and education of his children, and partly for founding a scholarship to bear his name. There should be no lack of willing contributors, despite the War, providing the desirability of such a movement is made widely known.

The arrangements for the new series of Akeroyd Symphony Orchestra concerts are now under consideration. Mr. Akeroyd is relying on the musical public to see him through the crisis and enable him to keep his fine orchestra together. There is reason to believe that his reliance is well founded, although he has no guarantors. Last season

he was able to pay 93 per cent. of his players' fees. Six concerts are projected, and a reserved stall can be had for 14s. or a gallery seat for 7s.

Another musical entrepreneur and conductor who deserves well of his public, Mr. Adrian C. Boulton, is hoping to hold a few orchestral concerts in some central locale, although his plans are subject to regimental obligations as an officer.

The Church Choir Association Committee has provisionally fixed November 25 for the date of the annual Festival in St. George's Hall, and in view of the number of choirmen belonging to local choirs who have joined the Forces, the music selected will necessarily be on somewhat different lines from usual. But it is a good thing to keep the Association together whatever form the programme takes.

The St. Luke's Church Choir, under Mr. W. G. Withers, is rehearsing Dr. E. W. Naylor's Requiem 'Pax Dei,' in preparation for two performances to be given in the church, under the composer's direction, in December.

The New Brighton Tower Sunday evening popular orchestral concerts have again been successful this summer in providing programmes of high-class music adjusted to the tastes of huge crowds, especially on August 1, when Madame Clara Butt sang. Other well-known vocalists have appeared, and the solo pianists included Sapellnikov and Mr. R. J. Forbes.

The Tower has a strong rival establishment next door in the Tivoli Theatre, where Miss Marie Hall played Bruch's G minor Violin concerto on the same evening that Madame Clara Butt was singing in the Tower. Military band concerts in the Tivoli have also hit the public taste, and two admirable Sunday performances were given by the Scots Guards Band on July 11, and by the Welsh Fusiliers Band on August 1. The vocal soloists on these occasions were Mr. Harry Evans (of the Cathedral Choir) and Mr. Lloyd Moore.

It is not very far from New Brighton to Wallasey Parish Church, where other opportunities for musical refreshment on Sunday evenings are provided by the organ recitals given after service by Dr. James Lyon, who makes a point of playing organ works by native composers. One of the local journals was unconsciously funny in printing in one word, 'Aground,' Dr. Alan Gray's two words 'A ground,' a composition which distinctly keeps afloat all the time.

Local military bands are continuing to do useful national service as recruiting agents for the Army. Never before in local knowledge has so much military music been heard in our streets, and no doubt a fair proportion of dilatory eligibles have been gathered in by the band performances and recruiting speeches given daily at noon in various centres of the town, such as the Pierhead, Victoria Memorial, and Exchange Flags. Lord Derby's Band, which is a fine-toned all-brass combination of thirty-nine army players, conducted by Mr. Halford, is associated in these daily performances with the City Police Band, seventeen of whose fifty players have joined or rejoined the colours, and by the bands and pipers of the Liverpool Scottish and 8th Irish Regiment.

The Liverpool Teachers' Association Massed-Singing Committee is proceeding with the work of preparation in view of the next Festival. This year fifty-eight schools have joined the massed-singing scheme, including fifteen schools who enter for the first time. The music selected includes:

'Sparrows in a tree' ...	Colin Taylor
'Where go the boats' ...	Houston McDonald.
'A song of peace' ...	Henry Smart.
'Land to the leeward, ho!' ...	Sir Hubert Parry.
'There were four lilies' ...	Battison Haynes.
'It was a lover' ...	Morley.
'A wet sheet and a flowing sea' ...	C. Harford Lloyd.
'Spring is come' ...	Ethel M. Boyce.
'Daffodils' ...	H. F. Ellingford.
'Lift thine eyes' ...	Mendelssohn.

A step in the right direction this year is the provision of 3,000 Tonic Sol-fa copies of the music-book for the children. The cost of these copies, by the way, is outside the Education Authority's authorized expenditure, which last year amounted to the huge sum of nearly three-quarters of a million sterling.

MANCHESTER AND DISTRICT.

Quite the most satisfactory feature of the summer recess has been the news of the *rapprochement* of the two orchestras controlled by the Hallé Society (Thursdays) and the Manchester Orchestra Ltd. (Saturdays). It has often been urged in this column that, so far from there being any professional rivalry between these two organizations, there should instead have been the friendliest co-operation; that it was abundantly manifest that as the older supporters of the Hallé Society in its prime were being removed by death or circumstances of residence, a sound policy would have eagerly grasped the opportunity of gradually training the popular Saturday night audiences to an appreciation of the more classical Thursday symphonic programmes. But instead of this ideal, other counsels prevailed and the two drifted apart. Now war considerations, if no other, have necessitated a revision of ideas, and in future the Hallé Society will provide all sections of the public with orchestral music. But it must be added that Mr. Brand Lane is of course pursuing his independent concert plans as usual.

Many benefits, artistic and economic, will accrue from this concentration, always provided the control is not lethargic; but with Beecham's influence thrown into the balance, not to mention Hamilton Harty and Landon Ronald, there is no reason to expect that anything but a judicious blend of conservatism and adventure will be characteristic of the Saturday Proms. The players are to be guaranteed two-thirds of their normal concert fees, and any surplus will be divided at the close of the season.

Incidentally it may be mentioned that Mr. Michael Balling has written to the hon. treasurer of the Hallé Society a private letter which can only be regarded as a formal and technical severance of his relationships with Manchester music. He purposes taking an engagement in America.

Mr. Wilhelm Schroeder also left Manchester at the end of July to settle in America. He had been well-known for many years in Manchester music circles, founding and conducting the Withington Amateur Orchestral Society in the Manchester suburb of that name.

The award of the William Pearce scholarship for pianoforte playing at the Royal Manchester College of Music was made too late for mention in the August issue. A Belgian student resident in Manchester was the successful candidate—Miss Augusta Bertrand.

At the first Bowden Chamber Concert we are to make acquaintance with the London String Quartet, whose leader, Mr. Sammons, will also be heard as soloist, both at the Hallé and Gentlemen's Concerts.

The Ancoats Chamber Concerts are well to the fore with winter arrangements; the Brodsky Quartet (with Mr. Walter Hatton replacing Mr. Carl Fuchs, who is still interned at Ruhleben) will resume their place in the city's musical life at the opening evening of the series; Mr. Hamilton Harris and the Misses Helen Anderton, Barker, and Dorothy Crewe appear at the second; the third is to be a recital of purely modern pianoforte music by Mr. Forbes; a recital of Mozart's 'Marriage of Figaro' follows; and later there will be concerts in which the following will take part: Stockport Vocal Union, under Dr. Keighley, Miss Marie Brema, Miss Pierce, Mr. John Wills, and Mr. Max Meyer and party.

The difficulties of ensuring efficient choral concerts will be increased this winter by the loss which all choirs have experienced, of their younger men-singers. The Hallé choir usually has a full reserve on which it can draw in adversity, but now the whole tenor and bass reserve ranks are depleted. Full singing membership of the Hallé chorus carries with it a free ticket for all the orchestral concerts.

This brings me to the fuller consideration of how some of Lancashire's smaller choirs are meeting to-day's situation and its needs.

Just after reading Dr. Walford Davies's article in a recent *Musical Times* on camp concerts, I chanced to be in Blackpool and availed myself of an opportunity to go out with the Blackpool Glee and Madrigal Choir to the Government Camp at Weeton, a village hitherto buried in rural obscurity, but now teeming with soldierly activities. The occasion was the opening of a large Y.M.C.A. pavilion, and the choir went out in motor char-a-bancs determined to give the troops a 'good do.' Often having heard the choir at festivals and recitals in Manchester in severely classical

programmes, I was somewhat curious to see what they would put forward on such an occasion. An industrious member had 'Roneo'd' a lot of skeleton programmes and some chorus words. The night was dead calm, and it would have been folly to sing indoors for many reasons, so the pianoforte was shouldered out and a huge oval arena of humanity soon formed about a dozen deep round the sixty or more chorists. 'The King' *con tutta forza* led to Sullivan's 'Fairy Necklace' madrigal 'When love and beauty,' and Moellendorff's 'Welcome to Spring'; later came Elgar's 'The Snow,' Oliver King's 'Soldier, rest,' Max Bruch's 'Morning Song of Praise,' and Mendelssohn's 'Departure.' The male-voice setting of 'I will give you the keys of heaven' caused great hilarity among the R.F.A. drivers, and later the whole crowd shrilled with mirth during Bantock's 'Leprehaun'—this was a daring choice but it 'came off,' and had the composer been there he would have had the reception of his career. After the applause had subsided, a curious thing happened: quite spontaneously these men broke in quietly 'Bravo, Bravissimo!' thrice repeated to the old music of 'B I N G O and Bingo was his name O!' with a gentle *rallentando* on the final 'Bravo,' provoking the choir to counter-cheers. Very touching too was the after-effect of a quartet rendering of the 'Soldier's Farewell': after the closing verse, sung with exquisite *pianissimo* effect in the twilight—no applause, but a request from all round the ring 'Will you sing the last verse again, and can we then repeat the chorus?' After this a lady in the choir started 'When Irish eyes are smiling,' and there was a mighty chorus. Something else in the rag-time manner followed, and the choir's wag gave 'When Noah went into the ark,' with very up-to-date references convulsing us all, and to finish Elgar's 'Land of Hope and Glory' and the National Anthem.

Strolling about the camp afterwards, one got the impression that it was a very nest of singing birds. One tent-full was a choir in itself with a diapason bass who would have turned Habergham men green with envy; they all proved to be Prestonians, and were singers in its numerous choirs—so much for the efficacy and ability of the 'Pals' idea.

At the end of July the Blackpool Society turned its attention to a programme of sacred music which it gave, by permission, in two nonconformist churches at Blackpool and St. Annes-on-Sea, the Serbian Relief Fund and the two Polish Relief Funds being the recipients of the proceeds. This idea is to be continued in the early autumn. The choral programme embraced Tchaikovsky's 'Cherubim Song No. 3,' Brahms's Alto Rhapsody, Cornelius's 'Surrender of the soul' and 'Throne of Mercy,' Bach's chorale, *In Memoriam*, 'Come, gentle death,' and Sir C. H. H. Parry's 'Blest Pair of Sirens.' Duets, solos, and a quartet, with the Bach Prelude and Fugue in A minor, lent variety to the scheme, which it will be observed did not ban German music. About £45 was raised.

At Lancaster Mr. J. W. Aldous's choir has been of service at the Barracks and Drill Hall, besides aiding the local Relief Fund and the Red Cross Society. The programmes were mainly of a popular character, but, writes the conductor, 'whenever more important items were included in the programme they were thoroughly enjoyed by the men.' The following were some of the pieces sung: 'Hymn to music' (Dudley Buck), 'O England, model to thy inward greatness' (Walford Davies), 'These sweeter far than lilies are' (Walford Davies), 'Gather ye rosebuds' (Blumenthal), 'How sweet the moonlight' (Fanning), 'O lovely May' (E. German), 'The call of the breeze' (Forrester), 'I can but love thee' (Cornelius), 'If to my lady fair and true' (Pointer), 'Moonlight' (Fanning), 'Shepherds all and maidens fair' (Wareing), 'The river floweth strong' (Rogers), 'The sea hath its pearls' (Pinsuti), and 'Soldiers' choruses from 'Faust.' The ladies' choir has given Wolstenholme's 'Three fishers went sailing,' Reinecke's 'O grateful evening silence,' and Von Holst's 'Hymn to the travellers.'

At Barrow-in-Furness most of the men (and some ladies) are engaged in munitions work, and Mrs. Bourne has experienced greater difficulties than usual in keeping her famous choir together, yet despite all, her singers have participated in many relief fund concerts aggregating between £150 and £200. Besides these efforts they have frequently visited the men training in their locality, giving of their

best, as is evidenced from the following items noted in their programmes:—By the Ladies' Choir: 'Love Song,' 'The Gardener,' 'Death of Trenar' (Brahms), 'Fairy Song' (Hugo Wolf), 'Spinning Chorus' (Wagner), 'Whisper Song' (F. Hégar), 'Fly, singing bird' (Elgar), 'A June rose bloomed' (Coleridge-Taylor), 'To the evening star' (Bantock). The mixed voices gave 'O England, model to thy inward greatness' (Walford Davies), 'Stay heart, not so fast' (Morley), 'O happy eyes' (Elgar), 'Spring wind' (Hubert Bath), and 'Morning song of praise' (Max Bruch); and the men's choir, 'Into the silent land' (Fanning), 'The beleaguered' (Sullivan), 'The sailor's return' (Fletcher), and the 'Crusaders' (MacDowell).

The Nelson Congregational Orchestra, conducted at numerous Festivals by Mr. Charles Townsley, has suffered severe losses through enlistment but notwithstanding has been able to direct its abilities into useful philanthropic channels. The old hall where the Tunstall family resided in the palmy days of the famous Reedyford choir has been acquired as a hospital of forty beds, and in its spacious grounds the orchestra gave an *al fresco* concert, thereby raising £20.

Most of the Manchester male-voice choirs have co-operated with the City Council in giving open-air concerts in the post-artisan-dwelling districts: thousands of folks came to hear such as Mr. C. H. Fogg's Crumpsall male-voice choir, which sang four times during July. Grave and gay part-songs interspersed with solos, and the best is always appreciated. So pleased are the Council with this type of work that the same districts are to have winter indoor concerts on similar lines, and in recognition of this work the Parks Committee of the City Council has decided to invite the choirs to give a combined concert in Heaton Park and Platt Fields towards the end of September.

Foreign and Colonial News.

ADELAIDE.

Mr. Frederick Bevan, the composer of 'The Admiral's Broom,' and other well-known songs, has just celebrated his fiftieth year as a chorist. A recent number of the *Adelaide Register* gave an interesting interview with the veteran singer, who before he went to Australia in 1898 was a prominent figure in London musical life, having held appointments at Christ Church, Lancaster Gate, St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal. He was also a member of the Abbey Glee Club, The Round, Catch and Canon Club, the City Glee Club, and the Nobleman's Catch Club. Mr. Bevan is still working hard as a teacher and conductor during the week, with an organist and choirmaster's post to provide him with weekly change. We wish him many more years of successful activity.

LOS ANGELES.

The new opera, 'Fairy Land,' the libretto of which is by Mr. Brian Hooker, and the music by Dr. Horatio W. Parker, which won the prize of ten thousand dollars (about £2,000), was produced recently at Los Angeles. It had only a partial success if we may judge from the opinions of the critics.

TASMANIA.

The Hobart Orpheus Club, at its third Subscription Concert, sang excellently in a selection of part-songs that included Sullivan's 'The Beleaguered,' Maunders's 'To Arms!' Abt's 'Laughing,' Hatton's 'Softly fall the shades of evening,' and Reichardt's 'Image of the rose.' Miss De Creese played the violin (Mendelssohn's 'Concerto' and a Polonaise of Vieuxtemps), and Miss Daisy White the pianoforte (Liszt's 'Rigoletto' and Moszkowski's 'Etincelles'). Mr. P. Planché-Plummer conducted. There was a large and enthusiastic audience.

'War Emergency Concerts' under Mr. Isidore de Lamoignon have been given during August. On August 5 the late W. V. Hurlstone's Sonata in D for violoncello was played by Mr. and Mrs. Herbert Withers. Miss Bassian performed some songs by Captain M. Van S. Godfrey.

Miscellaneous.

The Performing Right Society, Limited, held its first annual general meeting on July 27, by courtesy of Messrs. Chappell & Co., Ltd., at 50, New Bond Street, Mr. William Boosey being in the chair. The Society has been established to enforce the rights under the Copyright Act, 1911, of composers, authors, and publishers, and to grant licences for the public performance of musical works of its members. It is affiliated to the National Societies of France, Italy, and several other countries, and controls an extensive repertoire exceeding a million works, proceeding from some 16,000 members. The Society collected over £4,000 in its initial year, which, after deduction of expenses, is distributable amongst the various authors, composers, and publishers interested.

During next season Mr. Kalman Ronay intends to give a series of six chamber concerts at Æolian Hall, introducing into each programme a new Violin sonata by a British composer. Composers should submit works to Mr. Ronay as early as possible, addressing them to him at Mr. Daniel Mayer's office. Mr. Ronay will play the violin part himself, and will ask the composers of the selected works to assist him, if they desire to do so, at the pianoforte. The series begins on October 19, when Mrs. R. H. Lyttelton will accompany and M. Bougea Oumirov will sing.

The fact that Chopin's heart was placed in the Church of the Holy Cross in Cravoski Street, Warsaw, is stated in Prof. Niecks's 'Life of Chopin.' It appears that on the occasion of the recent evacuation of Warsaw by the Russians, this relic was removed. The incident is thus recorded in the *Chicago Daily News* and reproduced in the *London Times*:

'It is reported that the vault of the Church of the Holy Cross in Cravoski Street was opened by chopping, and that the sacred heart preserved there was removed to Moscow.'

The eighteenth annual meeting of the Incorporated Staff Sight-Singing College was held on July 24. Sir Walter Parratt, the President, took the chair. In the report the death of Dr. Cummings was appropriately referred to. It was stated that during the year 112 certificates or diplomas had been granted. Mr. Douglas Smith read a paper on 'Sight-singing and ear-training,' and Dr. R. R. Terry spoke on 'Sea-Songs and Shanties.'

A lecture-demonstration of the Techniquer was given at Messrs. Weekes' rooms at Hanover Square on July 27. Mr. Harvey Grace presided. Mr. R. J. Pitcher explained and demonstrated the use of his invention, for which he claims great utility in connection with hand development.

The thirtieth annual open-air Musical Festival at Stockport took place at Vernon Park in July. The choir and orchestra numbered 600 performers. Mr. Henry Bell conducted. There was an attendance of between twenty and thirty thousand people.

Mr. Henry Coates, the musical critic, and Miss Edith Evans, the well-known concert and operatic soprano, were married on July 28. Best wishes go to the couple from their numerous friends. The moral of the event seems to be that the best way to satisfy a critic is to marry him.

The Civil Service Orchestra will resume its activities on October 7 under the conductorship of Mr. W. Frye Parker. Applications for membership should be addressed to the hon. secretary, Mr. J. Stansfield, New Wing, Somerset House, W.C.

We regret to hear from Mr. Joseph Holbrooke that he has met with an accident in New York. He was knocked down by a motorist and his left arm and one rib broken, and he was otherwise injured. This unfortunate event will delay the production of his new opera-ballet.

Miss Florence Easton sang the French opera 'Carmen' at Kiel Opera for the first time during the season just closed. Miss Easton is Yorkshire bred. That she consented to sing at Kiel is remarkable as that the Germans allowed her to do so.

Mr. Harrison Frewin has formed a new touring opera company. As he is a man of great experience, and has secured the services of excellent artists, there is every prospect of success for the venture even in these times.

A child of four years of age, Audrey Smith, daughter of Dr. Edwin Smith, of Balham, has passed the primary examination of the Associated Board.

Answers to Correspondents.

Mr. FRED. PARSONS asks us 'whether it is etiquette to sing Amen to the National Anthem.' All we can say is that if it is etiquette we have been guilty of untold breaches, for we have never sung or heard performed an Amen after the National Anthem.

'SYMPHONIE' writes to suggest that it would be a great convenience at rehearsals if the bars of choral music were numbered at, say, every fifth bar, so that places could be found quickly. He thinks that the usual custom of using letters at various points is inadequate, because they are too far apart. We think there is a good deal to be said for 'Symphonie's' view. It is already carried out in some publications. But it is hardly likely that publishers will go to the expense of altering or making new plates for the purpose. Already music pages are often too closely bespattered with directions.

HOLMFIRTH.—We suggest the following metronome rates for the glee by Dr. Cooke 'In the merry merry month of May,' that appeared in the *Musical Times* for May this year:

♩ = 138. *Allegretto.*
♩ = 88. *Scherzo.*
♩ = 64. *Largo.*
♩ = 144. *Allegro.*
♩ = 92. *Vivace.*

To some these rates may seem fast when considered in connection with the terms used. But it must be borne in mind that although the time-signatures use a crotchet standard, the music often has a minim-pulse swing.

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August. Mid-day Réverie.
September. Harvest Hymn.

BOOK 4.
October. Autumn Evening Song.
November. Civic Procession in the Olden Time.
December. Christmas Morn.

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The

Competition Festival Record

No. 86.

THE ROYAL NATIONAL EISTEDDFOD, BANGOR.—August 2 to 6.

As already indicated in our columns, there was considerable discussion in Wales as to the expediency of holding this event in the discouraging circumstances of the War. One of the chief glories of the 'National' in normal times is the singing of the big mixed-voice choirs and the male-voice choirs. These classes had perforce to be abandoned, and therefore the customary vast audiences could not be attracted. Yet we think the decision to carry through the Eisteddfod was a wise one, for after all the purpose of the institution is not mere amusement. It makes a deep emotional and psychological appeal to the Welsh race, and it affords them solace and lasting inspiration.

Although it cannot be said that the attendance of the public was very good, it was at least satisfactory under the circumstances. The following is a summary of the results of the music competitions:

Composition.—Vocal march with pianoforte accompaniment. About twenty compositions were received, but as they all lacked a satisfactory accompaniment no award was made. The same negative result awaited the Sonata for violin and pianoforte class; Mr. Franklyn Sparks, of Cardiff, was awarded the prize for a tone-poem for full orchestra. The prize for the composition of a part-song was won by Mr. Cyril Jenkins.

Female-Voice Choirs.—One test was 'The Lord is my Shepherd' (Schubert), which is much used in Wales; the other test was 'The Nightingale's song' (E. T. Davies). Eight choirs entered, but only five appeared. The Ancoats (Manchester), under Miss Ashworth, who is one of the staunchest supporters of competition, gave excellent interpretations, but they were outclassed by the exceptionally fine Gitana Choir from Birkenhead, under Madame Maggie Evans. The other choirs were Bethesda (Mr. Griffiths Jones), Bangor (Mr. Thomas Thomas), and Mr. Turner's Choir from Nottingham, which sang very charmingly. The marks awarded were as follows:—Birkenhead 182, Nottingham 165, Bangor 164, Ancoats 161, and Bethesda 150.

A prize for the best county collection of hitherto unpublished folk-songs, drew only one competitor, Mr. Robert Owen-Jones. Madame Mary Davies said that his work was well worthy of a prize.

Soprano Solo.—Test: Mozart's 'Dove Sono.' Nineteen appeared out of the eighty that entered; Miss Bessie Morris was the prize-winner.

Mme. Mary Davies and Dr. D. Vaughan Thomas were the adjudicators.

Mme. Davies said that nearly all the singers used the tremolo, a practice she urged them to abandon. Those who remember Mary Davies as a concert singer will always recall the sweet purity of her voice and the entire absence of this wretched modern vice of solo singing.

Tenor Solo.—Tests: 'La Vita e inferno al infelice' (Verdi) and 'Eiluned' (Afan Thomas). Four singers appeared, and the prize went to Mr. Eugryn Humphreys, of Lleneugryn, Merionethshire.

Contralto Solo.—Tests: 'Ah, se tu dormi svegliati' (Vaccari), and 'Boreu'r Pasc' (Caradog Roberts). Miss Myrtle Jones, Birkenhead, was first. Some exceptionally good voices were displayed.

Mezzo-Soprano.—Tests: 'Al desio di Chi t'adora' (Mozart), and 'Y Bugail Da' (Osborn Roberts). Miss Beatrice Burnett, of Swansea, was first.

Miss Peggy Williams, of Llanybyther, Cardiganshire, was the only competitor in the violoncello class, and she was awarded the prize. Major Miller, who adjudicated in this class and the pianoforte sight-playing class, spoke highly of the results, especially of the reading of Leslie Douglas Paul, a small boy of twelve.

The harp-playing of Miss Frieda Holland, of Birkenhead, gave her the first prize in this class.

Children's Choirs.—The appearances in the children's choir section were disappointing as regards numbers. No fewer than seventeen choirs had entered, but only three came forward to compete. The tests were: 'The nightingale' (Weelkes), and 'Madelein' (Mark Evans). Llanllyfni, under Mr. W. R. Roberts, came out first; Nottingham, under Mr. Turner, second; and Mountain Ash, under Mr. W. Morris, third. Major Miller delivered the adjudication.

ACTION-SONG COMPETITION.

A very welcome event was the Children's Action-Song Competition, in which nine schools took part. The result was as follows: 1st, Bagillt Council School, No. 1 Party; 2nd, Bwlch-y-whn (Wrexham) Highlanders; 3rd, Bagillt Council School, No. 2 Party. Mr. Hurren Harding, who with Major Miller adjudicated, said that these action-songs were not merely for exhibition purposes, they developed dramatic instincts. As the active movements tended to loosen the throat muscles their use would prevent young singers from falling into the vice of vibrato denounced by Madame Mary Davies.

The Manchester Guardian critic says:

There were numerous entries for the action-songs for children's choirs, and the questionable as well as the meritorious features of this type of musical education for children were brought into prominence. The numerous songs written and published especially for this kind of use have much the same defects as the numerous pieces published during the last half-century for the purposes of sight-reading. They are thin and watery, and utterly barren of poetry.

The view that what are acknowledged platitudes for adults may possibly be felt as poetry by children is an altogether false view. Children's pieces, like every other form of art, must contain real poetry such as an adult can feel or they are as nothing. That is the chief claim for the study of folk-music in schools. When a great master of music or a born poet writes for children he does not cease to write for himself. 'Suffer little children' is a text as true in

the arts as in religion. They are no strangers to poetic feelings. It was inevitable that the action-song for children should develop into the short musical scene, but the examples of this development among to-day's music were not happy, and their use of musical allusions and other questionable dramatic devices tended to formlessness. If we are to have action in connection with the earlier stages of musical education, why should it not be either dramatic action in the strict artistic sense or else dance, which is the only other kind of action artistically associated with music? There can be no real education in the arts except by the means of the arts themselves. If rhythmical movements to music are to be encouraged, then the dance is the true means to encourage them. If the aim is at dramatic action, then let the children study some form of pure musical drama where, as in some of the performances to-day, real lyrics are used. The impropriety of making the lyrical features subordinate to action should not be tolerated. What is in ill taste can have no educational value.

A SOLDIERS' COMPETITION.

On August 6 an unexpected and pleasing event occurred. As the male-voice choir competition had been cancelled, it occurred to some genius to arrange an impromptu competition of choirs formed from the soldiers in the camps hard by. Two such choirs were extemporised, and both performed the 'Comrades' Song of Hope,' the composition of a Frenchman. The party under Bugler Samuel Evans, of Ruabon, was adjudged the winners by Major Miller.

LLOYD GEORGE AND A WAR RESOLUTION.

Of course by far the greatest event of the Eisteddfod was the eloquent and stirring speech on the War situation made by Mr. Lloyd George, who is now the great hero of the Welsh race. It is worth recording the pleasing incident that Mr. Turner's Nottingham Ladies' Choir had asked to be allowed the privilege (for which they were willing to pay one shilling each) of singing on the platform before Mr. Lloyd George spoke, and their request was granted.

On one occasion Llew Tegid, a genius in the art of management at Eisteddfodau, moved the following resolution:

'That on the anniversary of the declaration of this righteous War, this meeting of the Eisteddfodwyr of Wales records its inflexible determination to continue to a victorious end the struggle for the maintenance of those ideals of liberty and justice which are the common sacred cause of the Allies.'

The audience rose in a body in support of the resolution, and continued standing while Dr. Hugh Jones offered supplications for the success of the Allies, and Divine protection for all bereaved families. The National Anthem was then sung, followed by an impressive rendering of the Welsh hymn 'O Arglwydd Dduw Rhagluniaeth,' and the short service closed with a recital of the Lord's Prayer.

The *Manchester Guardian* critic notices what he calls:

'A CURIOUS GAP.'

'As a national festival of music the Eisteddfod to the outsider has one curious gap. One thing is lacking. What are the national dances of Wales, and why do we not hear them at the Eisteddfod? In England, Ireland, and Scotland alike the dance melodies are in every way as valuable and as much loved as the folk-song. Wales loves popular melody so much—all other musical feelings seem as nothing to this feeling;—has it no folk-dances? If it has them or has ever had them can it be that it has grown for some reason ashamed of them? If the temper of Wales is indeed so serious as to despise the secular dance, then the sooner a true sect of Davidites is started who will introduce

the sacred dance the better. Wagner only speaks the mind of every great instrumental musician when he says that the source and spring of all instrumental music is the dance.'

'The music of Wales at present very much lacks the strength of intellectual control and rhythmic power. Why are the Welsh composers unable to write a fine rhythmic accompaniment to a simple song? They have the animation and stamina, but without the cultivation of the dance no musical rhythm is possible. Let the associations of the dance be what they will they are no excuse for neglecting it. If they are bad, that is the fault of the good people. Make them better. We must believe in the principles of life, and we must therefore believe in the rhythmic dance. Ask the sun, the moon, and the stars how they would hold in their courses without it.'

CONCERTS.

On August 4 'Elijah' was performed by the Eisteddfod Choir, with Miss Sybil Vane, Miss Dilly Jones, Mr. David Ellis, and Mr. Herbert Brown as soloists. Dr. Roland Rogers conducted, and Major George Miller's excellent Royal Marines Band from Gosport provided the accompaniments.

On August 5 'The Dream of Gerontius' was performed. This was a great undertaking, especially in view of the fact that the Eisteddfod building did not provide favourable environment. All things considered the performance was creditable. Dr. Rogers again conducted. Mr. Gervase Elwes, Miss Phyllis Lett, and Mr. Ivor Foster were the soloists, and as before, the Royal Marines Band assisted.

On August 6, 'Llewelyn,' a cantata by Cyril Jenkins was brought forward. The story apparently irritated the composer to write 'blue' music, for it is fairly full of shudders and alarms. There is no doubt that he has imagination and a sense of the picturesque, and that he has some command of orchestral effect. On the same day, Mr. W. Hubert Davies exhibited his powers as a violinist, and Madame Laura Evans Williams sang. A welcome feature of the programme was a fine performance, under Major Miller, of Edward German's ever-attractive 'Welsh Rhapsody.'

ANNUAL MEETING OF THE WELSH FOLK-SONG SOCIETY.

This was held on the evening of August 4. Madame Mary Davies was elected president, in succession to the late Sir William Preece. Folk songs recently discovered in Anglesey, Merionethshire, Flintshire, and Cardiganshire, were performed by various singers. Dr. J. Lloyd Williams gave a brief address, in which he said it was not thought that every old song recovered was good enough to be placed before cultured people, but all were useful to him at any rate, because they were massing up material which would assist in ethnological study in the future. They were fully convinced that much more remained to be collected. One of the reasons why folk-songs when sung on the platform did not seem effective was, in his opinion, the strict adherence to rhythm which the choirs maintained. The charm of the songs was more felt in the freer atmosphere of the home, which was their true place. For this reason he protested against the way in which conductors kept their choirs enchained in the shackles of time. He was convinced that the conductor should be extinguished in many cases. The Welsh professional musicians were slow in coming into co-operation with the Society. One well-known Welsh musician kept him all one afternoon listening to folk-songs, but they were Russian.

Mr. S. Langford, of Manchester, was invited to speak by the Chairman. He said the cultured art of music in Wales was still so backward that one must consider the Welsh folk-melodies as the best of

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Welsh music at the present time. He believed that penillion singing and playing were the source of the gracefulness of Welsh music. He admired the beauty of melody of Welsh songs, of which, so far as he could judge, there seemed to be no end, and therefore the Society might go on for a long time with its useful work of collecting.

The annual report referred to the misfortune the Society had suffered by the death of Sir William Preece and Mr. Harry Evans. Two of the most enthusiastic collectors of folk-music, Mrs. J. Herbert Lewis and Mrs. Grace Gwynedd Davies, had been induced to publish their finds in book form.

THE MANCHESTER LYRIC GLEE SOCIETY.

To the Editor of THE COMPETITION FESTIVAL RECORD.

Sir,—As the conductor of a competitive choir (the Manchester Lyric Glee Society), I was interested in the notes of your contributor relating to the present position of similar bodies to ours during such a time as this when there are no competitions to prepare for. It has been a very difficult period, because in addition to fifteen members joining H.M. Forces quite 50 per cent. of those remaining have been compelled to work overtime on munitions of war. Thus our rehearsals have been completely upset, and our efficiency, generally speaking, is at a lower point than it has ever been.

At the commencement of the season 1914-15 we plunged straight into the question of how to keep alive, and camps and hospitals (and war funds) at once appealed to us as a means of doing good to others as well as to ourselves. The result of our season has been magnificent, for we have given twenty-seven concerts, including three at Heaton Park Camp, nine to hospitals for wounded soldiers, six at various halls in aid of war funds (which have realised nearly £70), three in the Manchester Corporation recreation grounds in the poorest districts of the city, and six others that might be termed educational, including one each for Salford and Eccles Corporations. We have therefore had a most busy time, for the usual weekly rehearsal has also been held in order to get on with new works.

I have written this letter not for publication—although you may use it so if you wish—but to show you how we have survived this non-competitive era, which I hope will soon be at an end. We intend next autumn and winter to devote ourselves to the same kind of work, and are hoping to be busier than ever, for every hospital we have visited has asked us to come again when the long nights return.—

Yours, &c.,

DAVID GRUNDY,

Hon. Conductor.

August 4, 1915.

WORKING GIRLS' CLUB UNION.

The monthly magazine of the London Girls' Club Union (of which the late Hon. Maude Stanley was Chairman) announces that Miss Stephenson will continue to organize the Choral Competitions. It has been decided by the Executive that the marks of the Sight-reading Competition should not be added to those of the Choral Singing, but that it should be a separate competition, and that a Challenge trophy and certificates should be offered for it, but that all clubs entering the Choral Singing Competition must also compete in the Sight-reading. The club leaders desired that this should be tried for one year only, as they thought it would tend to lower the standard of the sight-reading.

Mrs. Percy Harris has again undertaken to be the organizer of the Solo-singing Competition.

In both Drill and Choral-singing and Needlework attention is drawn to the Elementary Sections, which have been specially inserted to encourage young and inexperienced clubs to enter. It makes it possible for all clubs to enter on equalised terms. If more advantage is not taken of the opportunities offered to Elementary Clubs it is stated that these facilities will have to be withdrawn.

DUNDALK.—July 25 to July 31.

THE IRISH OIREACHTAS.

The nineteenth Annual Oireachtas or Gaelic League Festival—somewhat on the lines of the Welsh Eisteddfod—was held at Dundalk, and occupied six days, from Sunday, July 25, to Saturday, July 31. Enormous crowds attended each day, and there were present Gaelic League delegates from every part of Ireland. Oratory, dialogue, story-telling, history, drama, &c.—all in the Erse language—formed the main features, but the musical section was not neglected, and included competitions in solo and choral singing, piping, harping, fiddling, dancing, and musical composition. The adjudicator in the music section was Dr. W. H. Grattan Flood.

['Oireachtas' is to us a new and rather fearsome word to use in connection with competitive events. What with 'Eisteddfod,' 'Feis,' and 'Mod,' we are collecting quite a rich, even if a somewhat unpronounceable, nomenclature for our various national events. In English we have 'competition,' 'contest,' and 'tournament of song' (one of the best descriptions).—ED., C.F.R.]

SAN FRANCISCO.—July 27.

[It will be remembered that the Panama Exhibition is being held in this Far West city.]

The International Eisteddfod attracted large numbers of Welsh people and many prominent singing organizations from all parts of the country. Song sessions have been held in the Auditorium, afternoon and evening, during the week commencing July 25. On July 27 the great session of the bards was opened with Druidic ceremonies in Golden Gate Park. Mayor Rolph delivered the address of welcome in the Auditorium in the evening.

In the contest of women's choirs, the first prize, \$1,000, was won by the Haydn Choir of Chicago, and the second, \$250, by the Ladies' Musical Club of Tacoma. The judges were Ernest R. Kroeger, of St. Louis; Prof. E. B. Lloyd, of South Bend, Ind.; Dr. Henry Housely, of Denver; Prof. David Davis of Cincinnati, and Redfern Mason, the *Examiner* critic.

Mr. Kroeger, in announcing the awards, mentioned that none of the choirs in the contest had remained true to pitch, and that all were seriously deficient in enunciation. The German chorus singers at the Metropolitan Opera House, he said, are much more readily understood in the singing of English than were these American choirs.

The principal awards made were as follows:

Men's Choirs—first prize, \$3,000, Orpheus Club, Los Angeles; second prize, \$250, McNeil Club, Sacramento. Military bands—first prize, \$2,000, withheld, no competitor worthy; second prize, \$500, Columbia Park Boys' Band, San Francisco. Choirs of children under sixteen years—first prize, \$250, girls from East Oakland Grammar Schools (Zanette Potter, director); second prize, \$100, Columbia Park Boys, San Francisco.—*Musical America*.

The second annual Festival of the Southern Co-operative Choral Association was held recently at the People's Palace, Mile End, London, E. Thirteen junior choirs sang Hatton's 'Softly fall the shades of evening' and an own-choice piece. Luton was first and Croydon second. Four adult choirs sang Elgar's 'Evening Scene.' The result was that Luton and Woolwich were tied for the first place. The other choirs came from Peckham and Swindon. Mr. Montague Borwell adjudicated.

The Plymouth Competition Festival will be held on November 8, 9, 10.

Arrangements are being made for the Coleraine Festival to be held as usual in April. The Londonderry Festival will be held in March.

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5. My Pussy Cat.	14. The naughty little boy.
6. The bonny Baby.	15. Washing Day.
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1. Song of the good little birds.	9. Song of the Doctor's visit.
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3. Song of the new skirt.	11. Song of the brave little soldiers.
4. Song of the obliging shopwoman.	12. Song of the little prisoner.
5. Song of the Seasons.	13. Song of the little doggie.
6. Song of the little dwarfs.	14. Song of the kind maiden.
7. Song of the child who won't eat his food.	15. Song of the good workmen.
8. Song of the bridal pair.	
839. The same, Voice part only. Old Notation...	1s.
836. The same, Voice part only. Tonic Sol-fa ...	8d.
810. Children-Songs. Op. 42 ...	4s.
Twelve Part-songs for Medium Voice and Pianoforte, with explanatory text.	
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2. Dear lady Snow.	9. The Omelette.
3. The little Bee.	10. The good little girl's reply.
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6. Baby's Ride.	
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No.	Price, net.
988. Six New Songs with action, for the very little ones (Op. 58) ...	4s.
With explanatory text. (Callisthenic Studies.)	
1. The little dumb maiden (Study in hand-movements).	
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12	[Orpheus with his lute ...	Macfarren 2d.	98	Night winds that ...	J. B. Calkin 1d.	184	Beware, beware ...	" 1d.
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25	Awake! the starry ...	Mendelssohn 2d.	111	The Skylark ...	" 1d.	197	The Summer gale ...	" 2d.
26	Fair Flower ...	Rimbault 2d.	112	The Sands of Dee G. A. Macfarren	1d.	198	I met her in the quiet lane ...	" 2d.
27	O happy he who ...	Gastoldi 2d.	113	Alton Locke's Song ...	" 1d.	199	If thou art sleeping ...	" 3d.
28	Green Leaves ...	Taylor 2d.	114	The Starlings ...	" 1d.	200	Spring Song ...	" 3d.
29	Dirge ...	S. Wesley 2d.	115	The Three Fishers ...	" 1d.	201	Good wishes ...	" 3d.
30	Angler's Trusting Tree ...	Corfe 3d.	116	The World's Age ...	" 1d.	202	Parting and Meeting ...	" 2d.
31	The Dream ...	Stewart 2d.	117	Sing, heigh ho! ...	" 1d.	203	Whether kissed by sunbeams ...	" 3d.
32	God speed the Plough ...	Richter 2d.	118	Fairy Song ...	A. Zimmermann 1d.	204	The roses are blushing ...	" 1d.
33	There is a ladie sweete ...	Ford 3d.	119	Good Night ...	" 1d.	205	The Rivals ...	" 3d.
34	Football Song ...	" Monk 3d.	120	Gone for ever ...	" 3d.	206	The village dance ...	" 3d.
35	Haymakers' Song ...	Stewart 3d.	121	Flowers ...	" 3d.	207	Song of the Gipsy maidens ...	" 1d.
36	Come away, Death ...	Macfarren 3d.	122	To Daffodils ...	" 1d.	208	The Waterfall ...	" 3d.
37	Old May-day, in A ...	Benedict 1d.	123	Good Morrow ...	" 3d.	209	Over hill, over dale ...	" 3d.
38	Invocation to Sleep ...	" 3d.	124	Sigh no more, ladies ...	Macfarren 1d.	210	Love me little, love me long ...	" 3d.
39	A Night Song ...	" 3d.	125	You spotted snakes (S.S.A.)	" 3d.	211	Going a-maying ...	" 3d.
40	Dirge for the faithful lover ...	" 1d.	126	Take, oh take those lips away ...	" 1d.	212	See, the rooks are homeward ...	" 3d.
41	A Drinking Song (T.T.B.)	" 3d.	127	It was a lover and his lass ...	" 4d.	213	Sweet Lady moon ...	" 3d.
42	Sylvan pleasures ...	" 1d.	128	O mistress mine ...	" 1d.	214	Hark, the Convent bells are ...	" 1d.
43	Consolation ...	H. Smart 1d.	129	Under the greenwood tree ...	" 1d.	215	When evening's (male voices) ...	" 1d.
44	Goodnight, thou glorious Sun ...	" 1d.	130	Hark, the lark ...	" 1d.	216	Warrior's Song ...	" 3d.
45	Hunting Song ...	" 1d.	131	Tell me where is fancy bred ...	" 1d.	217	Absence ...	" 2d.
46	Lady, rise, sweet Morn's ...	" 1d.	132	The Violet ...	H. Leslie 3d.	218	April showers ...	" 1d.
47	Summer Morning ...	" 1d.	133	One morning sweet in May ...	" 3d.	219	The red, red rose ...	" 3d.
48	The Sea King ...	" 1d.	134	Daylight is fading ...	" 1d.	220	Beware, beware ...	" 1d.
49	Orpheus with his lute ...	Macfarren 1d.	135	Down in a pretty valley ...	" 1d.	221	The happiest land ...	" 1d.
50	When icicles hang ...	" 1d.	136	The Primrose ...	" 1d.	222	The Sailor's Song ...	" 3d.
51	Come away, Death (S.A.T.B.)	" 3d.	137	Arise, sweet love ...	" 1d.	223	Busy, curious, fly ...	" 2d.
52	When Daisies pined ...	" 1d.	138	'Tis break of day ...	H. Smart 2d.	224	Good night, beloved ...	" 3d.
53	Who is Sylvia ...	" 1d.	139	My true love hath my heart ...	" 1d.	225	Bacchanalian Song ...	" 3d.
54	Fear no more the heat ...	" 1d.	140	Doth not my lady come ...	" 1d.	226	Stars of the summer ...	" 1d.
55	Blow, blow, thou winter wind ...	" 1d.	141	Spring Song ...	" 1d.	227	King Witla's Song ...	" 3d.
56	The Belfry Tower ...	J. L. Hatton 1d.	142	The Curfew ...	" 1d.	228	Tars' Song ...	" 3d.
57	England ...	" 1d.	143	Hear, sweet spirit ...	" 1d.	229	The hemlock-tree ...	" 4d.
58	Come, celebrate the May ...	" 1d.	144	Spring Voices ...	S. Reay 3d.	230	Jack Frost ...	" 3d.
59	Song to Fan ...	" 1d.	145	Waken, lords and ladies gay ...	" 3d.	231	The Lye ...	" 3d.
60	The Indian Maid ...	" 1d.	146	As it fell upon a day ...	" 3d.	232	I loved her ...	" 3d.
61	The Pearl Divers ...	" 1d.	147	Huntsman, rest ...	" 3d.	233	Village Blacksmith ...	" 3d.
62	Robin Goodfellow G. A. Macfarren	3d.	148	'Tis May upon the mountain ...	" 3d.	234	The Letter ...	" 3d.
63	Break, break on thy cold grey ...	" 1d.	149	Take, oh take those lips away ...	" 1d.	235	Shall I wasting in ...	" 3d.
64	Echoes (The Splendour falls) ...	" 1d.	150	The Rainy Day ...	A. Sullivan 1d.	236	Way to build a boat ...	" 4d.
65	Song of the Railroads ...	" 1d.	151	Oh, hush thee, my babe ...	" 3d.	237	I loved a lass ...	" 4d.
66	Christmas ...	" 1d.	152	Evening ...	" 1d.	238	The Lifeboat ...	" 3d.
67	Adieu, Love, Adieu ...	" 3d.	153	Joy to the Victors ...	" 2d.	239	Shepherd's farewell ...	H. Smart 1d.
68	Sir Knight, Sir Knight ...	" 1d.	154	Parting gleams ...	" 1d.	240	The waves' reproof ...	" 1d.
69	The Wounded Cupid ...	" 1d.	155	Echoes ...	" 1d.	241	Ave Maria ...	" 1d.
70	Woman's smile ...	" 1d.	156	Spring ...	W. Macfarren 1d.	242	Spring ...	" 2d.
71	Autolycus' Song ...	" 1d.	157	Summer ...	" 1d.	243	Morning ...	" 3d.
72	Footsteps of Angels ...	" 3d.	158	Autumn ...	" 3d.	244	Hymn to Cynthia ...	" 1d.
73	The Sun shines fair ...	" 1d.	159	Winter ...	" 1d.	245	Cradle Song ...	" 1d.
74	The Pilgrims ...	H. Leslie 1d.	160	You stole my love ...	" 1d.	246	The joys of Spring ...	" 3d.
75	My soul to God ...	" 3d.	161	Dainty love ...	" 1d.	247	Dream, baby, dream ...	" 1d.
76	Awake, the flowers unfold ...	" 1d.	162	Drops of Rain ...	J. Lemmens 3d.	248	A song for the Seasons ...	" 2d.
77	How sweet the moonlight ...	" 1d.	163	The Fairy Ring ...	" 3d.	249	O say not that my heart ...	" 2d.
78	Land, Ho! ...	" 1d.	164	The Light of Life ...	" 3d.	250	Love and mirth ...	" 3d.
79	Up, up, ye Dames ...	" 1d.	165	Oh, welcome him ...	" 3d.	251	Sweet vesper hymn ...	" 3d.
80	Thine eyes so bright ...	" 1d.	166	Sunshine through the ...	" 3d.	252	Crocuses and Snowdrops ...	" 1d.
81	All is not gold ...	" 1d.	167	The Corn Field ...	" 3d.	253	Stars of the summer night ...	" 1d.
82	Hark how the birds ...	Westbrook 1d.	168	Wake! to the hunting ...	H. Smart 1d.	254	Wind thy horn ...	" 3d.
83	All ye woods (S.A.T.B.)	" 1d.	169	Dost thou idly ask ...	" 3d.	255	The land of wonders ...	" 3d.
84	My love is fair (S.A.T.B.)	H. Leslie 1d.	170	A Psalm of Life ...	" 1d.	256	Yellie birds that sit and sing ...	" 1d.
85	Charm me asleep (S.A.T.B.)	" 3d.	171	Only Thou ...	" 1d.	257	How soft the shades of ...	" 1d.
86	When twilight dews ...	H. Hiles 1d.	172	I prithee send me back ...	" 1d.	258	How sweet is summer ...	" 2d.

GARIBALDI'S HYMN
(ITALIAN NATIONAL AIR)

ARRANGED AS A PART-SONG FOR MIXED VOICES

ENGLISH VERSION BY W. G. ROTHERY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Tempo di Marcia. *rit.* *a tempo.*

SOLANO. A - rouse ye! A - rouse ye! The fame of our fa - thers, whose

ALTO. A - rouse ye! A - rouse ye! The fame of our fa - thers, whose

TENOR. A - rouse ye! A - rouse ye! The fame of our fa - thers, whose

BASS. A - rouse ye! A - rouse ye! The fame of our fa - thers, whose

ACCOMP. (For practice only.) *Tempo di Marcia.* $\text{♩} = 88.$ *rit.* *f a tempo.*

faith was un-bound-ing, In-spires us to - day when the clar - ion is sound-ing; They

faith was un-bound-ing, In-spires us to - day when the clar - ion is sound-ing; They

faith was un-bound-ing, In-spires us to - day when the clar - ion is sound-ing; They

faith was un-bound-ing, In-spires us to - day when the clar - ion is sound-ing; They

Also published as a Unison Song in THE SCHOOL MUSIC REVIEW, No. 279, price 1½d.

GARIBALDI'S HYMN.

cres.

fought for our free - dom with cour - age un-daunt - ed, Their ban - ner un - furl - ing our

cres.

fought for our free - dom with cour - age un-daunt - ed, Their ban - ner un - furl - ing our

cres.

fought for our free - dom with cour - age un-daunt - ed, Their ban - ner un - furl - ing our

cres.

fought for our free - dom with cour - age un-daunt - ed, Their ban - ner un - furl - ing our

cres.

mp *grazioso.*

em - blem shall be. Up - held by our hon - our, in val - our u - ni - ted, Thy

mp *grazioso.*

em - blem shall be. Up - held by our hon - our, in val - our u - ni - ted, Thy

mp *grazioso.*

em - blem shall be. Up - held by our hon - our, in val - our u - ni - ted, Thy

mp *grazioso.*

em - blem shall be. Up - held by our hon - our, in val - our u - ni - ted, Thy

mp *grazioso.*

sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall

sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall

sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall

sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall

* The broad vowel "aai."

GARIBALDI'S HYMN.

ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er . . be free! It .

ring with the watch-word, It - al - ia, be lov - ed, shall ev - er be free! It .

ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er be free! It .

ring with the watchword, It - al - ia, be - lov - ed, shall ev - er be free! It .

marcato.

- al - ia, be - lov - ed, It - al - ia, be - lov - ed, Thy snow-y

marcato.

- al - ia, be - lov - ed, It - al - ia, be - lov - ed, Thy snow-y

marcato.

- al - ia, be - lov - ed, It - al - ia, be - lov - ed, Thy snow-y

marcato.

- al - ia, be - lov - ed, It - al - ia, be - lov - ed, Thy snow-y

rit.

moun - tains, Thy peace-ful val - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace-ful val - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace-ful val - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace-ful val - leys, shall ev - er be free. . .

GARIBALDI'S HYMN.

rit. *a tempo.*

A - rouse ye! A - rouse ye! The foe - men are form - ing, the

rit. *a tempo.*

A - rouse ye! A - rouse ye! The foe - men are form - ing, the

rit. *a tempo.*

A - rouse ye! A - rouse ye! The foe - men are form - ing, the

rit. *f a tempo.*

A - rouse ye! A - rouse ye! The foe - men are form - ing, the

com - bat is near - ing, In bat - tle ar - ray we a - wait them un - fear - ing; The

com - bat is near - ing, In bat - tle ar - ray we a - wait them un - fear - ing; The

com - bat is near - ing, In bat - tle ar - ray we a - wait them un - fear - ing; The

com - bat is near - ing, In bat - tle ar - ray we a - wait them un - fear - ing; The

cres.

war - cry that calls us shall find us up - ri - sing, The famed land of he - roes un -

cres.

war - cry that calls us shall find us up - ri - sing, The famed land of he - roes un -

cres.

war - cry that calls us shall find us up - ri - sing, The famed land of he - roes un -

cres.

war - cry that calls us shall find us up - ri - sing, The famed land of he - roes un -

cres.

GARIBALDI'S HYMN.

mp *grazioso.*
 - con- quered shall be. For jus - tice we're fight - ing, in free - dom we glo - ry, Our
mp *grazioso.*
 - con- quered shall be. For jus - tice we're fight - ing, in free - dom we glo - ry, Our
mp *grazioso.*
 - con- quered shall be. For jus - tice we're fight - ing, in free - dom we glo - ry, Our
mp *grazioso.*
 - con- quered shall be. For jus - tice we're fight - ing, in free - dom we glo - ry, Our

mar - tyrs in - spire us, re - nowned in our sto - ry; Our mountains and val - leys shall
 mar - tyrs in - spire us, re - nowned in our sto - ry; Our moun - tains and val - leys shall
 mar - tyrs in - spire us, re - nowned in our sto - ry; Our moun - tains and val - leys shall
 mar - tyrs in - spire us, re - nowned in our sto - ry; Our mountains and val - leys shall

ring with the watch - word, It - al - ia, be - lov - ed, shall ev - er be free! It -
 ring with the watch - word, It - al - ia, be - lov - ed, shall ev - er be free! It -
 ring with the watch - word, It - al - ia, be - lov - ed, shall ev - er be free! It -
 ring with the watchword, It - al - ia, be - lov - ed, shall ev - er be free! It -

GARIBALDI'S HYMN.

marcato.

al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow - y

marcato.

al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow - y

marcato.

al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow - y

marcato.

al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow - y

marcato.

al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow - y

f

rit.

moun - tains, Thy peace - ful val - - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace - ful val - - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace - ful val - - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace - ful val - - leys, shall ev - er be free. . .

rit.

moun - tains, Thy peace - ful val - - leys, shall ev - er be free. . .

NOVELLO'S PART-SONG BOOK (continued).

566	The Fountain ...	F. Schira 3d.
567	The three lays ...	J. L. Roeckel 2d.
568	Airs of Summer ..	" 2d.
569	O'er the meadows	Boyton Smith 3d.
570	When golden Autumns'	Marschner 3d.
571	The four jolly smiths	R. T. Leslie 14d.
572	Bells across the snow	Ch. Gounod 3d.
573	Simple flowers...	Franz Abt 2d.
574	When the day is dying	" 2d.
575	We'll go gleaming	" 2d.
576	Cynthia ...	W. A. Barrett 3d.
577	Kathleen Mavourneen	F. N. Crouch 14d.
578	A Battle Song	E. A. Sydenham 3d.
579	To a brother artist	Mackenzie 2d.
580	Upon a bank of roses	John Ward 3d.
581	Home, sweet home	Edward Land 14d.
582	Auld lang syne	" 14d.
583	Cherry Ripe	" 14d.
584	Bright Moon	John E. West 2d.
585	My love dwelt in a Northern	Elgar 3d.
586	To Morning	Ch. H. Lloyd 6d.
587	To Mary in Heaven	G. J. Bennett 3d.
588	Phyllis	Walter Hay 3d.
589	Rest	Ricardo Mahllig 2d.
590	Hope	Ch. H. Lloyd 3d.
591	Contentment	F. R. Müller 3d.
592	Sunshine on the sea	C. Vincent 4d.
593	Shall I compare thee	J. H. Parry 3d.
594	Hie upon Hiellands	V. Caillard 3d.
595	Maiden fair	J. Haydn 3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke 3d.
597	Water-Lilies	F. H. Cowen 3d.
598	Resting	F. H. Cowen 3d.
599	Rowing	F. H. Cowen 3d.
600	The dawn of spring	M. Watson 3d.
601	The broken flower	O. King 2d.
602	The hunt is up (S.A.T.B.)	J. L. Hutton 14d.
603	When golden day	A. C. Fisher 2d.
604	Full fathom five	C. Wood 2d.
605	The Hemlock tree	" 2d.
606	Cupid's lottery	Siegfried Jacoby 3d.
607	The Cava tier	C. Goodall 3d.
608	Wind tha softly	E. A. Sydenham 2d.
609	'Tis here	Hern. ann Goetz 2d.
610	Longing...	" 2d.
611	Good advice	" 3d.
612	Persevere	" 2d.
613	Faithfulness	" 3d.
614	Absence	" 2d.
615	Comfort	" 2d.
616	The little bird	E. A. Sydenham 3d.
617	Merrily fly the hours	" 3d.
618	Ring the joy-bells	" 3d.
619	As the ripples flow	" 3d.
620	The milkmaids...	" 3d.
621	Winter	E. Duncan 3d.
622	Hunting song	" 3d.
623	Song and summer	A. H. Brewer 3d.
624	"Wassail"	A. M. Goodhart 3d.
625	The day that saw thy	F. Corder 3d.
626	What though I have still	" 3d.
627	If I love will you doom me	" 3d.
628	Hail to the swallow	Goodhart 6d.
629	Serenade—Come forth	Macrone 3d.
630	The fairy lover...	A. W. Batson 2d.
631	Love's adieu	" 2d.
632	Love wakes	W. Noel Johnson 2d.
633	The despairing lover	A. W. Batson 2d.
634	Love's inconstancy	" 3d.
635	Cephalus and Procris	" 3d.
636	Ladye fair, thou	Ed. by H. Leslie 2d.
637	Love me little	" King Hall 4d.
638	Echoes	O. King 2d.
639	Bright be thy dreams...	" 2d.
640	Three children sliding	A. W. Batson 2d.
641	The Light of Love	" 2d.
642	From White's and Will's	J. D. Davis 2d.
643	Give place, you ladies	Wm. Stephens 2d.
644	Spanish Serenade	Edward Elgar 3d.
645	Go, happy rose	F. Iliffe 3d.
646	Soft, soft wind	C. V. Stanford 2d.
647	Sing heigh ho	" 2d.
648	Airly Beacon	" 2d.

No.		No.
649	The Knight's Tomb ... C. V. Stanford	2d.
650	To his flocks ...	3d.
651	Corydon, arise ...	3d.
652	Diaphenia ...	3d.
653	Sweet love for me ...	3d.
654	Damon's passion ...	3d.
655	Phoebe ...	3d.
656	This morning, at the dawn ... H. Leslie	2d.
657	Sad hearts ... A. Herbert Brewer	3d.
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659	Peace; come away ... C. V. Stanford	2d.
660	Waiting for father ... R. Bartholomew	3d.
661	The blue-bottle's fate ... A. H. Ashworth	3d.
662	March like the Victors ... R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing ...	3d.
664	Ye banks and braes ...	1d.
665	The trysting tree ... G. J. Bennett	2d.
666	Jun (Of a' the airts) ... Oliver King	3d.
667	Cupid is a wayward boy ... C. H. Lloyd	2d.
668	Come, fairies, trip it ... F. Iliffe	3d.
669	Song of the Silent Land ... John E. West	3d.
670	The time of youth ...	2d.
671	Come o'er the burn, Bessie ... (S.A.B.)	2d.
672	Enforce yourself as ... E. Turges	3d.
673	Thus musing (S.A.T.) ... Wm. Newark	3d.
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675	Pastime with good company ...	3d.
676	Hope ... J. Rheinberger	2d.
677	The clouds ...	3d.
678	The fountain ...	3d.
679	Evening Rest ...	3d.
680	The Nightingale ...	3d.
681	Good Advice ...	3d.
682	The Storm ...	3d.
683	Autumn Song ...	2d.
684	The oak tree ... G. J. Bennett	3d.
685	When Flora decks ... Noel Johnson	2d.
686	I think on thee in the night E. Fedarb	3d.
687	The evening wind ... Fred. J. Harper	3d.
688	To daisies, not to shut so ... Davis	2d.
689	Beauty arise ... K. J. Pye	3d.
690	It was a lover ... Charles Wood	3d.
691	Sweet thrush ... J. Danby	3d.
692	Sunshine ... L. Spohr	2d.
693	Evening ...	2d.
694	Let me wander ...	2d.
695	To the stars ...	2d.
696	Resignation ...	3d.
697	Thoughts of Spring ...	2d.
698	When evening casts ... C. Bayley	3d.
699	Magdalen at Michael's Gate ... Boyce	2d.
700	Queen of fresh flowers ... King Hall	3d.
701	Gentle sleep ... H. W. Schartau	3d.
702	So sweet a kiss ... George Sampson	3d.
703	A wet sheet and a ... Gladstone	6d.
704	On a hill there grows ... Stanford	2d.
705	Like desert woods ...	2d.
706	Praised be Diana ...	2d.
707	Cupid and Rosalind ...	3d.
708	O shady vales ...	2d.
709	The Shepherd Doron's Jig ...	2d.
710	The merry month ... T. Rogers	4d.
711	O mistress mine ... J. F. Bridge	2d.
712	The shepherd's choice A. Thomson	3d.
713	Come, tuncful friends ... C. H. Lloyd	3d.
714	Osing unto my roundelay S. Wesley	4d.
715	Go, lovely rose! ... Arthur Berridge	3d.
716	A lament ... Robin H. Legge	2d.
717	The Watchman ...	2d.
718	The Starlings ...	2d.
719	Hunting Song ...	2d.
720	The Shepherd's Elegy A. Thompson	3d.
721	Holiday in Arcadia ...	3d.
722	The Haven ... Joseph Barnby	3d.
723	The Harvest-feast ... A. R. Gaul	3d.
724	The last load ... Hamilton Clarke	3d.
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726	O lovely May ... Edward German	3d.
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728	Stay, sweet day ... G. Garrett	2d.
729	Who is Sylvia? ... E. German	3d.
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731	Cherry ripe ... S. P. Waddington	3d.